



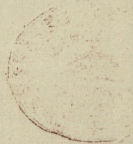


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SOUTH KENSINGTON MUSEUM  
ART HANDBOOKS.

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PERSIAN ART.

BY  
MAJOR R. MURDOCH SMITH, R.E.

WITH MAP AND WOODCUTS.



*Published for the Committee of Council on Education*

BY  
CHAPMAN AND HALL, 193, PICCADILLY.





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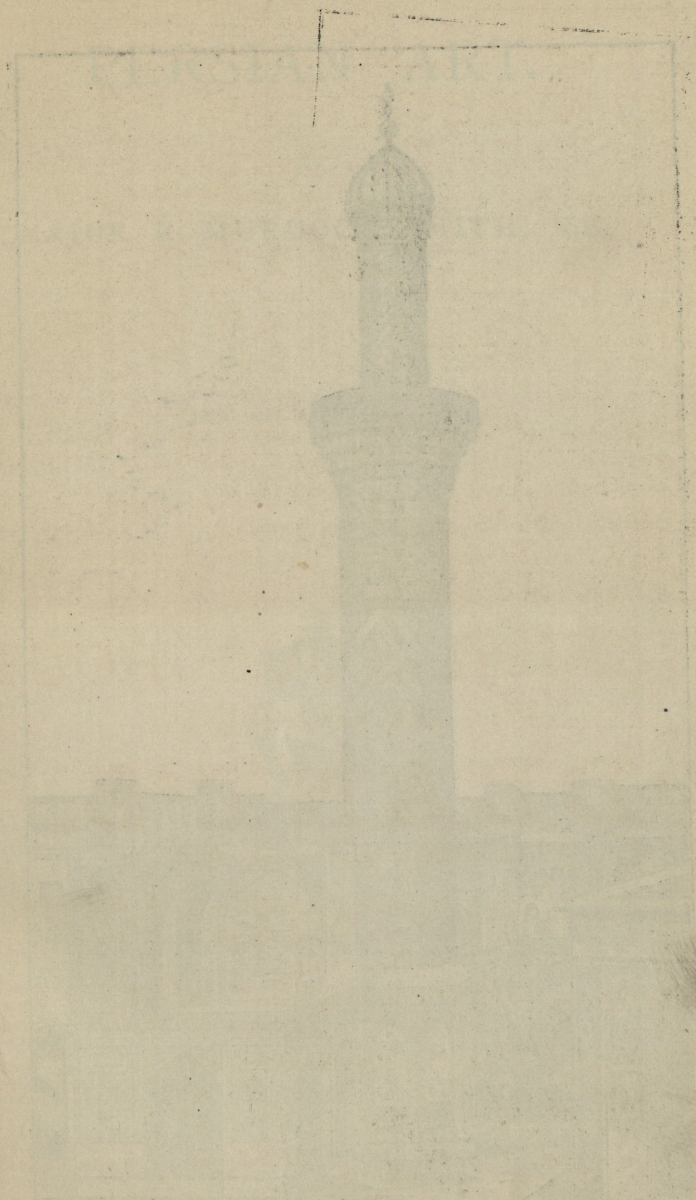
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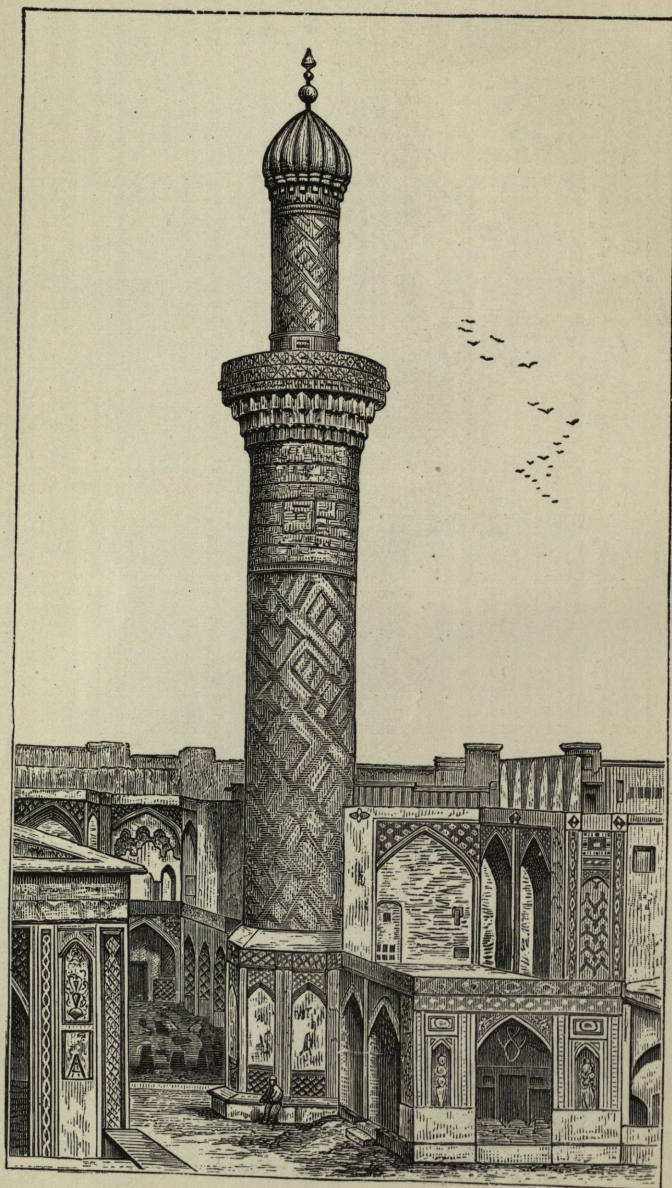
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Sacred court yard of the shrine of Imam Hussein, at Kerbela.  
Showing the use of tiles in architecture.

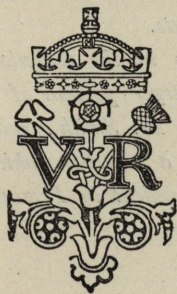


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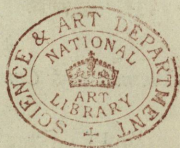
CHAPMAN AND HALL, 193, PICCADILLY.



*The following brief dissertation on Persian Art was written by Major Murdoch Smith (Director of the Persian Telegraph Department) in Persia, at the request of the Lords of the Committee of Council on Education; to serve as a Handbook to the extensive and valuable collection purchased by him, in that country, for the South Kensington museum. It has not yet had the advantage of revision by him. The illustrations have been selected from among the most remarkable objects.*

*Some of the examples in the collection had been acquired in former years, but the larger portion of it has been obtained by the assistance of Major M. Smith; who was fortunate also in securing for the museum a collection which had been formed by a French gentleman long resident in Persia, M. Richard.*

*April, 1876.*



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## LIST OF ILLUSTRATIONS.

	PAGE
Sacred court yard of the shrine of Imam Hussein, at Kerbela . . . . .	1
Map of Persia . . . . .	6
Rice dish . . . . .	7
Basin . . . . .	9
Blue Bowl . . . . .	10
Water bottle . . . . .	12
Dish for Rice . . . . .	14
Jar . . . . .	21
Carpet . . . . .	29
Vase . . . . .	30
Damascened lamp stand . . . . .	32
Peacock . . . . .	33
Incense burner . . . . .	34
Incense burner . . . . .	35
Ewer . . . . .	37
Hookah . . . . .	38
Lamp . . . . .	



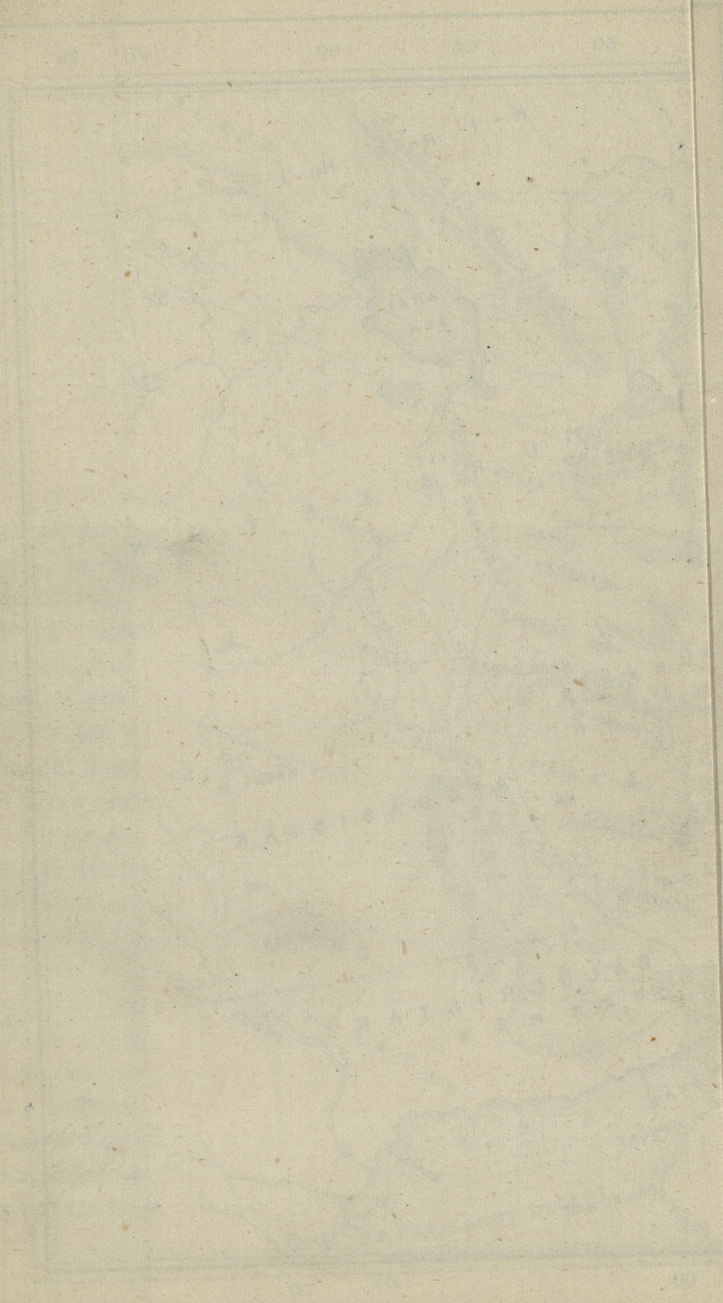
# LIST OF ILLUSTRATIONS

## CONTENTS.

	PAGE
Introduction . . . . .	1
Porcelain and Earthenware . . . . .	5
Wall Tiles . . . . .	15
Arms and Armour . . . . .	18
Textile Fabrics . . . . .	21
Needlework and Embroidery . . . . .	26
Metal Work . . . . .	28
Wood carving and Mosaic . . . . .	38
Painting . . . . .	41
Manuscripts . . . . .	42
Enamel . . . . .	44
Jewellery, Gems, etc. . . . .	44
Musical Instruments . . . . .	45
APPENDIX . . . . .	47

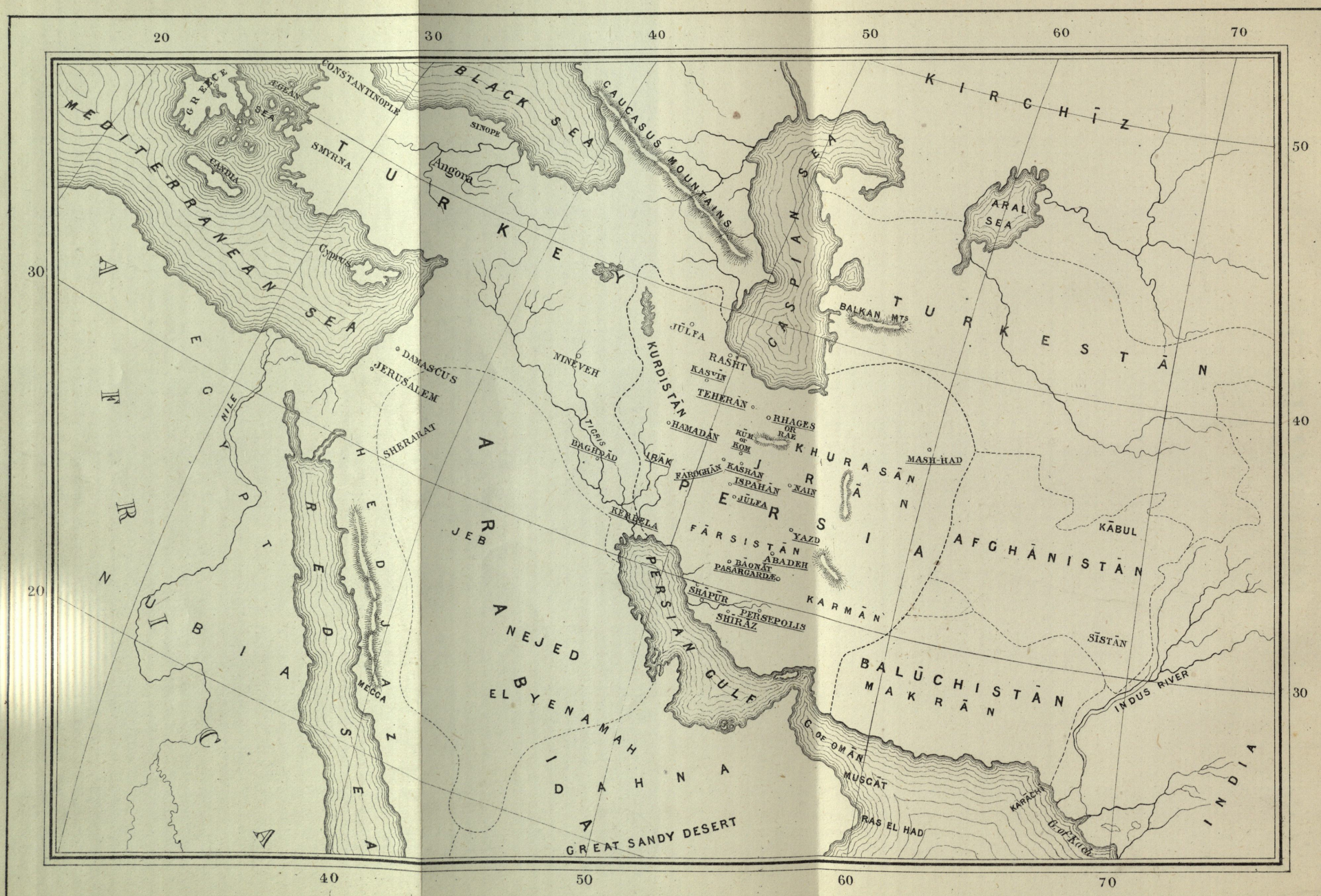


MONTEBELLUS DE ALBIS





# PERSIA AND SURROUNDING COUNTRIES.





# PERSIAN ART.

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## INTRODUCTION.

THE History of Art in Persia dates from the remote ages of the "Four ancient monarchies," of which Persia is the only one now existing. The long duration of Persia as a separate and generally independent kingdom has been less owing to its power of resisting attacks from without than to the faculty always shown of absorbing its temporary conquerors.

Thus the conquests of Alexander in ancient times, and those of Moguls, Arabs, and Affghans more recently, have each left Persia comparatively unchanged.

A large proportion of the inhabitants at the present day, especially in the north and north-west, are of Turkish (Turkistan) origin, and still preserve the language and to some extent the features of their ancestors, while at the same time they are nationally as thoroughly Persian as the rest of the community. One great cause of this in more modern times is doubtless what may be called the sectarian nature of the national creed; the Shiah, as opposed to the Sunni, form of Mahommedanism. This sectarianism has no doubt had a great effect in keeping alive the feeling of nationality with which the country has always been impressed, and in preventing union with the native mussulman states.



A continuous national existence has probably favourably influenced the development of art among the people. Before the time of Alexander they had reached a degree of perfection in architecture and sculpture which can still be appreciated in the magnificent ruins of Persepolis, the style of which at once recalls the well-known sculptures from Nineveh. Probably nowhere else does a more splendid monument of former grandeur now exist. The tomb of Cyrus, the ruins of Pasargadae, the Takht-i-Sulaimān, the Naksh-i-Rustam, and other remains show moreover that during the same period, the artistic skill of the Persians was not confined to Persepolis alone. The rock sculptures and ruins of Shapūr (Sapor) A.D. 238 attest the existence of a similar although degenerated art in the time of the Roman empire. Of the centuries immediately after the Arab conquest few specimens of Persian art now remain, owing to the works being executed in more perishable material than rock and marble. Among the oldest remains of this period are probably the ornamental tiles with which the domes and walls of the mosques were decorated. In these the influence of the new religion is naturally very manifest. These tiles appear to be an imitation of a peculiar kind of earthenware with a beautiful metallic lustre, which was made in Persia certainly 600, and possibly 2000, years ago.

(From the earliest time until the present day Persian art has retained a distinct characteristic style little influenced by contact with other nations. The only exceptions are the results of the importation of Chinese porcelain in the 16th and 17th centuries, and of Cashmere shawls about the same period, both which importations have continued to be closely imitated in Persia.

A few articles in bronze (one is in the South Kensington museum) are probably the only other things now extant belonging to the same age as the earthenware above referred to: almost all the other old objects now to be found in the country date from the time of Shah Abbas the great (A.D. 1582) in whose



reign Persian manufactures attained a high, perhaps their highest, degree of excellence.

That the taste for art has long been widely spread among the Persians is shown by the great pains taken to ornament articles of daily use and of little intrinsic value. This fact will be apparent on the most cursory examination of the varied collection in the museum: nor has the taste by any means diminished, still less died out, in the country. Some of the textile fabrics of the present day compare not unfavourably with the most ancient specimens, as also some kinds of metal work. The earthenware on the other hand, as an examination of the collection in the museum will show, has greatly degenerated. The decay of this and of some other manufactures dates from the universal disturbance and anarchy which accompanied the overthrow of the Sefavean dynasty by the Affghans in the last century.

Persia is in all probability the country from which the Arabs derived the arts afterwards developed by them in Spain and elsewhere.

The successors and followers of Mahomed were after all but rude Bedouins, who gradually acquired culture from contact with the more refined countries which they overran. The powerful Abbaside Khalifs of Bagdad no doubt summoned to their court men of science and learning from all the countries under their sway; Persia furnishing them with architects and other artists. Skilled Persian workmen were no doubt employed in large numbers in decorating the mosques and palaces in the Arab capital, situated as it was on the very frontier of their own country. Thence we believe arose the so-called Arabian or Arabesque style of ornament, afterwards so widely spread and now so well known. The peculiar pendant ornamentation of vaults and niches, of which the Alhambra is so typical an example, is identical in style with that used throughout Persia down to the present day: and specimens have been found in the ruins of Rhages, a city finally destroyed 600 years ago. Persia, always



an artistic country, could hardly have borrowed it from her rude conquerors. The Arabs no doubt modified the art derived from the Persians, the modifications being much influenced by their intense hatred of anything approaching idolatry. The Persians however, even during their greatest religious fervour, never lost their taste for all kinds of ornament, including representations of actual natural objects. The Arabs themselves were probably never an artistic people, although many of their rulers were distinguished patrons and propagators of art and science. It is far from improbable that even the Alhambra itself was chiefly the work of Persians, who stood to the Arabs in much the same relation that the Greeks did to the Romans.

The presence of a considerable colony of Persians in Spain in the time of the Moors is attested by a document assigning the town Rioja to the Persians as their place of residence. This fact was recently brought to notice by a Spanish traveller in Persia, Señor Rivadeneyra.

Unlike the Arabs the Persians have always been, and still are, artistic. After every great political convulsion art naturally declined, but only to arise in some new form as soon as the country had enjoyed a period of settled internal government and external peace.

The Turanian or Turkish element in the population, although politically and religiously amalgamated with the Persian, has however never imbibed the artistic idiosyncrasies of the latter. Works of art are almost exclusively confined to the parts of the country inhabited by the old Aryan stock ; that is to say, to the centre, south and east. The chief seats of the manufacture of textile fabrics have always been Kurdistan, Yezd and Kerman ; of earthenware, Kashan, Nain and the neighbourhood ; of engraved copper work, Kashan ; of painting, armour and engraved steel, and brass, Ispahan ; of jewellery, wood, mosaic and enamelling, Shiraz ; and of wood carving, Abadeh.



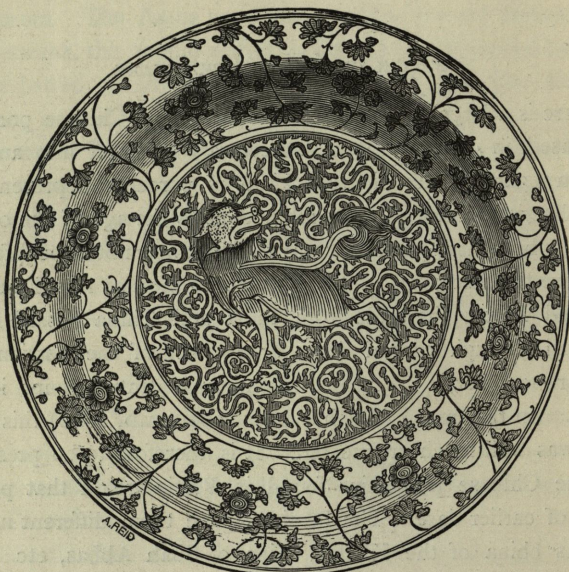
## PORCELAIN AND EARTHENWARE.

There is a large collection in the museum of Chinese porcelain purchased in Persia. It is unnecessary to enter into any discussion regarding the different kinds of porcelain represented in the collection, although a few remarks as to the age of the objects and as to how they found their way to Persia may not be out of place.

Before the discovery of the passage to the east round the cape of Good Hope, the trade from India and China passed either overland through central Asia, or by way of the Persian gulf, to Europe; Persia thereby becoming a central point in the transit. In the time of Shah Abbas (about A.D. 1600) this trade route was still much frequented. It is therefore to be presumed that the Chinese porcelains found in Persia are of that period, if not of earlier date. The Persians gave them different names, such as *china* of the Khalifs, *china* of Shah Abbas, etc. Any pieces that may have come to Persia in later times are of a totally different style. With the exception of a few of these modern articles none of the Chinese porcelains from Persia in the museum collection can be of later date than the reign of Shah Abbas, and many of them are probably still older. Of their authenticity there cannot be the slightest doubt.

Regarding the earthenware of Persia, Chardin (to whom we are indebted for so many minute and accurate details about Persia, as it was in the time of our own queen Elizabeth) writing in the beginning of the 17th century, says, "*La vaisselle d'email ou de faïence, comme nous l'appelons, est pareillement une de leurs plus belles manufactures ou en fait dans toute la Perse. La plus belle se fait à Shiraz, à Meshed, à Yezd et à Kerman et particulièrement dans un bourg de Caramanie nommé Zoronde. La terre de cette faïence est d'email pur, tout en dedans comme en dehors, comme la porcelaine de Chine; elle a le grain tout aussi fin et est aussi transparente, ce qui fait que souvent on est*



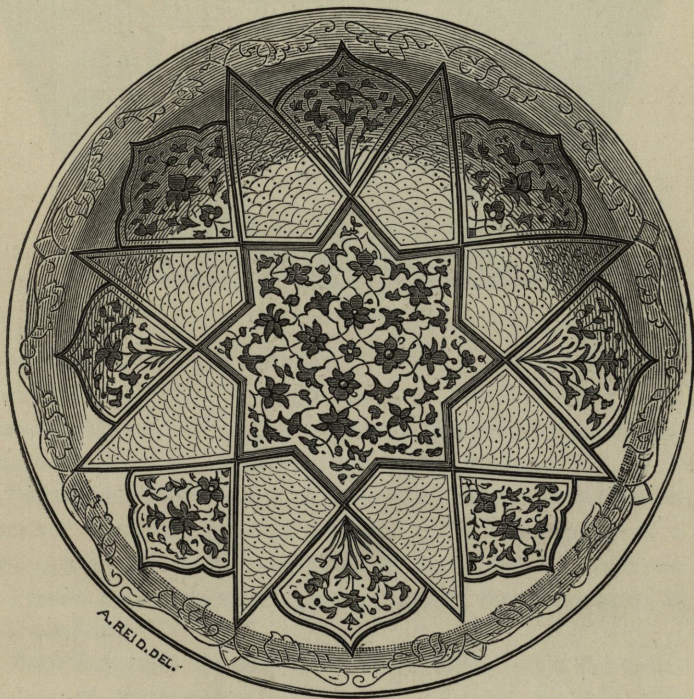


Rice dish, 408 '74.

si fort trompé à cette porcelaine qu'on ne saurait discerner celle de la Chine d'avec celle de la Perse. Vous trouverez même quelquefois de cette porcelaine de Perse qui passe celle de la Chine tant le vernis en est beau et vif."

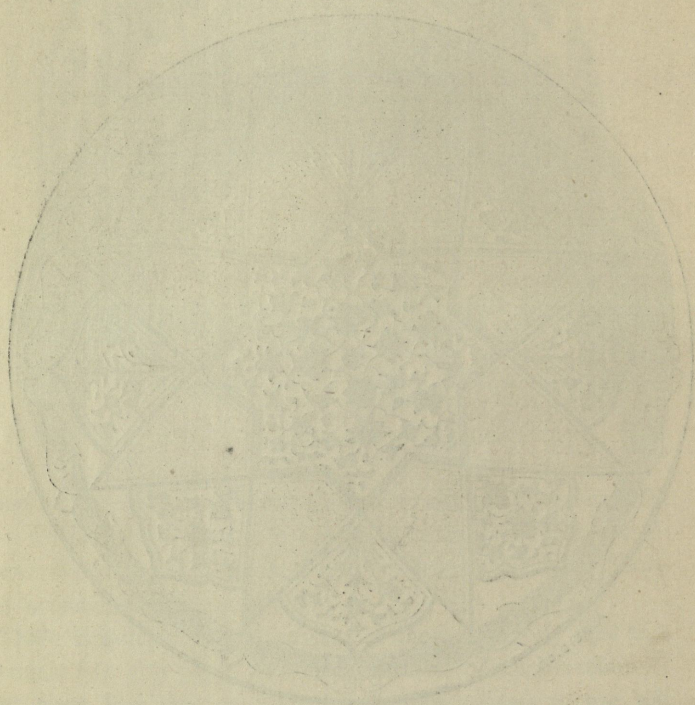
There is nothing in this passage to show positively that true porcelain was ever made in Persia; that is to say, porcelain of hard paste like that of China. Chardin appears to use the names *faïence* and *porcelaine* indiscriminately, or perhaps to speak of Persian *faïence* as Persian porcelain, just as we speak of Dresden china, English china, etc.: which are of course only imitations of real Chinese porcelain. As regards the paste, Chinese porcelain is undoubtedly better imitated in Europe than in Persia. Long before the Europeans, however, the Persians made such beautiful earthenwares that they might well be mistaken for Chinese porcelain, at all events as regarded design, colour,





Dish for rice ; glazed earthenware, with blue arabesques, etc. : 890 '76.







varnish, and form. For instance, the vase (No. 1224 '76) bears an inscription said to be Pehlevi. If this is the case the vase



Basin: 480 '74.

must be more than 500 years old. But if Chardin had examined them more minutely he could not have failed to observe an essential difference in the clay or paste, which is unlike the kaolin, inasmuch as it is always more or less light and porous.

Persian earthenwares are of various kinds, although Chardin does not appear to have distinguished them. He speaks of a "transparent porcelain" as if the term were generally applicable to Persian earthenware, of which in reality the transparent is only one kind.

There is another question to be examined regarding the manufacture of earthenware in Persia. Besides the fact that numerous articles of Persian earthenware are not only imitations but actual copies of pieces of Chinese porcelain, many of them bear makers' marks in Chinese characters. It is all but impossible that they could have been made in China, the material being so essentially different from the kaolin of that country. Either the marks were made by Chinese potters who had been brought to work in Persia, or they were made by Persian workmen in imitation of the marks on true Chinese porcelain. The question



may possibly be solved by Chinese scholars, as it is improbable that Chinese characters could be so well imitated by strangers as to deceive an expert. Should the marks prove to be really Chinese and not forgeries, an explanation of their existence on articles made in Persia is not difficult to find. An intelligent and powerful Persian sovereign like Shah Abbas, seeing the lucrative trade in porcelain which was carried on with China, may well have conceived the idea of manufacturing it in his own country, and with that object have brought a number of Chinese workmen to Persia, just as our own government has acted for the cultivation of the tea plant in India; or Chinese potters may have come to Persia at some other time on their own account. For instance Sir John Malcolm in his history of Persia (vol. 1, p. 422) says that a hundred families of Chinese artisans and engineers came to Persia with Hulaku Khan about A.D. 1256. However that may be, if Chinese potters were ever actually employed in Persia they would naturally imitate as far as possible; and in so doing teach their Persian fellow-workmen to copy the true porcelain of their own country. Should the Chinese marks however turn out to be forgeries, the resemblance of the Persian earthenware to Chinese porcelain is sufficiently accounted for by the abundance in Persia of Chinese models, which were skilfully imitated by native workmen. In either case it will be interesting to compare the two collections in the museum, namely, the Chinese porcelain found in Persia, and the earthenware of Persian manufacture. A large yellow bowl (No. 1290 '76, for instance) in the one, has almost its exact counterpart in the other.

One fact appears certain, that the art of pottery gradually degenerated in Persia after the time of Shah Abbas, since whose reign nothing of much value has been produced. The earthenware of the present day, as regards both workmanship and material, is of the commonest description.

The *faïence à reflet* (or, with metallic lustre) excepted, the ancient Persian earthenware may be classified as follows.



The finest, which is also that most closely resembling the Chinese. This is usually of a white ground with designs in azure blue; the paste is very hard; the designs are bold and the lines freely drawn; and the colour is not blended with the glaze, which is generally pure and brilliant. Examples of this class are usually thinner than of the others, and many bear Chinese marks. Some, although only a few, have designs in relief. In the catalogue they are generally designated as *Faïence fine*. This kind appears to be the one that has survived the longest in Persia; the earthenware of the present day being a degenerated form of it. The gradual decline may be followed in the specimens in the museum, the excellence of which are nearly in proportion to their age. In the objects of recent date the varnish or glaze is more vitrified, less even and easily dissolved, the colours are blended in the varnish, and the designs are badly executed.

The second kind imitates less closely the Chinese designs; the objects are thicker; the paste is softer and more porous; the



Blue bowl: 1147 '76.



blue is brighter ; the glaze is not so good and is less even ; and the designs are not so well drawn. A few of them have Chinese marks. Of this thicker kind of earthenware there are nevertheless some specimens of fine workmanship, with sharp-lined designs of various colours ; such as red, lapis lazuli, blue, etc. Many of them have designs in relief, or in gouffres or channelling. Besides the colours of the designs some of them are varnished on the outside with a single colour, generally bronze or lapis lazuli blue.

The third class is of a harder and denser paste than the



Water bottle: 1061 '76.



others; the designs are of a blackish colour on a white ground but not so well executed as in the first and second kinds: the varnish is whiter and appears to be harder. This kind seems to have some affinity to the stanniferous earthenware said to have been invented by the Arabs in the beginning of the 14th century, as, like it, the paste is more or less dark in colour, and the glaze thick and white. Some of the objects of this description are varnished outside with a single colour which, when a lapis lazuli blue, is remarkably bright. If the design includes figures, it will be remarked that the faces are left blank. This earthenware was therefore probably made by Mussulmans of the Sunni sect, whose tenets regarding graven and painted images are much more rigid than those of the Shiah. Very few large objects are to be found of this kind, and there are apparently none with designs in relief or with gouffures. In general they are less artistic than those of the first or second class. Occasionally they bear a mark somewhat like Chinese. In the catalogue they are designated *Faïence dure*.

The fourth kind is a translucid white earthenware, somewhat resembling the transparent porcelain of China. It is generally thin: many of the articles have gouffures, and some of them are varnished with a single colour outside, in which case they are a little thicker than the others. The paste appears to be harder than that of the other kinds. The examples, which are all small, have no makers' marks. This kind of earthenware, called in the catalogue *Faïence translucide* or *Porcelaine blanche de Perse*, is rather rare.

The fifth kind is also translucid, but very thin and has generally lace-like designs *à jour*. It is perhaps more of a porcelain than a true earthenware. Probably one of these last kinds was meant by Chardin when he wrote of the porcelain of Karamania as being transparent and resembling that of China. Pliny also mentions a substance found in Karamania of which murrhine vases were made. These however were remarkable for their various



lustres or reflôts, of which the kind we are describing is devoid. It is now extremely rare.

The sixth kind comprises all the common pottery made of reddish clay and varnished with a single colour. The paste is sometimes uncommonly hard. The most remarkable division of objects of this class are large dishes and other vessels of great thickness and weight, many of which are imitations of the *Celadon* porcelain of China. The varnish, especially the greens and bronzes, is often very fine. Some of the pieces have designs in gouffures or in relief. Being of a commoner description, this kind is probably of older origin than most of the others. In fact fragments of it mixed with bits of common unvarnished pottery are found among almost all the ruins of Persia. Such fragments of unglazed pottery are mostly of the rudest and coarsest description, and evidently date from the infancy of the art. In the ruins of Rhages many small pear shaped pots of this kind are found, the paste of which is extremely hard, like that of English 'ginger-beer bottles. Similar pots to those found at Rhages have been discovered in Egypt and other countries. From their general resemblance in form to pine cones they have been called *thyrses*, and are supposed to have been used for holding mercury. In the ruins of Rhages (a city whose origin is unknown, but of which mention is made in the book of Tobias and which was undoubtedly one of the principal cities of Persia long before the Christian æra) very few have been found unbroken. They generally have rudely executed figures or written characters in relief. The Persians have no tradition as to what purpose they served. There is no doubt however that they were made at Rhages itself, as pieces spoilt in the baking have been found in places which bear all the marks of having once been potters' kilns. There are one or two of these vases in the museum collection as well as some fragments of the same ware from the ruins of Rhages.

The first and second kinds (of the above classification) before arriving at the state of perfection which they ultimately attained,



and also the sixth with its different sorts of common pottery, must be of very ancient date. Possibly the different kinds were produced in different parts of the country although there are at present no records to prove that such was the case.

In addition to the above distinctions, there remains to be noticed the most remarkable of all, namely, the earthenware *à reflet métallique*, or with metallic lustre. The paste or clay seems the same as that of the first and second kinds, but the covering is altogether *sui generis*. It would seem to have been employed for articles of luxury only, having apparently at no time been abundant and being now very rare. Unbroken examples are now hardly ever to be seen. Fragments, as has already been mentioned, have been found among the ruins of Rhages. This city was several times destroyed by earthquakes and by conquerors; the last time by Hulaku Khan (son of Genghis Khan) about A.D. 1250. The debris now found among the ruins must therefore at the very latest be of that date. After each destruction, however, the city appears to have been rebuilt; not exactly on the site of the preceding, but generally within it and on a smaller scale. Some of the enceintes can still be partially traced. Outside the later enceintes there are mounds of the debris of the older ruins. The contents of these mounds must therefore belong to the period of destructions previous to that by Hulaku Khan; possibly several centuries before the Christian æra. It is in those mounds that fragments of the earthenware *à reflet* have mostly been found, thereby giving a latitude of from 600 to upwards of 2000 years for the age to be assigned to them.

It does not of course follow that all the articles of this kind belong to one period. Their manufacture continued in fact as late as the time of Shah Abbas (A.D. 1582) in whose reign tiles with metallic lustre were still made. Are they possibly a kind of the murrhine vases so esteemed by the Romans, which are mentioned by Pliny (as before remarked) as made of a substance found in Karamania (Kerman) and said to have been chiefly remarkable for their peculiar reflôts or lustres of different colours?



Of this earthenware *à reflèt* two kinds are found in Persia ; one yellow on a white ground, the other, lapis lazuli blue. Of the former there are several varieties ; the yellow being more or less dark and giving different reflêts. The latter (which is the rarer of the two) is of one style only.

The wall tiles *à reflèt métallique* are evidently an imitation of this kind of earthenware.

There is a remarkable absence in Persian earthenware of articles meant solely or chiefly for show. Everything was made for ordinary use, such as dishes, bowls, plates, water bottles, etc. This however only shows how generally diffused were artistic



Jar ; Kashan earthenware : 1089 '75.



taste and good workmanship in the country. The same remark applies equally to almost all other classes of manufacture.

The chief seat of earthenware manufacture was Kashan and the neighbourhood, including Nain where good clay is still found. Cobalt, the colour chiefly used, is also found at Kashan and Koom. The common name for Persian earthenware is still "Kashi Kari" or Kashan work.

At Koom a very porous clay is found of which the inhabitants make unglazed water cooling bottles and drinking vessels, which are sent to the surrounding parts of Persia. Even of such common utensils many are elegant in form and ornamented with clever designs impressed in the clay, or with specks of colour in imitation of turquoises.

In stoneware may also be reckoned the articles made at Meshed of a kind of bluish soap-stone found in the neighbourhood: the most usual of these are tea pots, coffee pots, water bottles, coffee cups and bowls, each article being cut and hollowed out of a single piece of stone. The forms are very various, as are also the carvings with which the surfaces are often embellished.

At Hamadan (the ancient Ecbatana) a peculiar kind of brown pottery was formerly made, of which specimens may be seen in the museum.

WALL TILES.

The ancient wall tiles *à reflêt métallique* appear to be an imitation of the still older earthenware *à reflêt* described above. They must have been employed in the ornamentations of Persian buildings from a very early period, as fragments of them are to be found among the ruins of Rhages. None seem to have been



made since the reign of Shah Abbas (A.D. 1582-1628) and the art is now completely lost.

Chardin, chap. XVII, says "Les pièces à quoi les potiers persans qu'on appelle *Kachi paz* (cuisseurs de faïence) reussissent le mieux sont les carreaux d'émail peints et taillés de mauresques. A la vérité il ne se peut rien voir de plus vif et de plus éclatant en cette sorte d'ouvrage ni d'un dessin plus égal et plus fin." The carreaux above described are no doubt the tiles à *reflet* which were still made when he wrote in the time of Shah Abbas. His admiration of them is fully justified by their intrinsic beauty and their appropriateness for the purpose for which they were made,—that is, for wall decoration.

Like the earthenware of which they were imitations, they appear at first to have been made with even surfaces without relief. Inscriptions and other ornaments in relief were added at a later period. They were chiefly used as monumental tombstones over the graves of saints, and for embellishing the domes and walls of mosques and other sacred buildings. Most of them date from the time of the Mogul sovereigns of Persia, such as Malik Shah (A.D. 1072) Hulaku Khan (1256) Ghazan Khan (1295) and of the Sefavean kings down to Shah Abbas, 1582. Some of them are said to be of great size, as much as 6 or 8 feet in length. All the sacred buildings of Persia are unfortunately closed to Europeans by the bigotry of the Mollahs, so that a general examination of the ancient tiles still existing is at present impossible.

Of the smaller uninscribed tiles most of them are either cross or star shaped. Tiles of these two shapes were fitted together, so as to form a mosaic, the stars of one colour, and the crosses of another.

The two large tiles Nos. 1526. 1527 '76 presented by M. Richard are the upper portions of tombstones, to complete each of which two more tiles are wanting.

Only a few of the ancient tiles à *reflet* have found their way to Europe, all of which must originally have been obtained by



stealth. The large tile in the South Kensington museum with the Kufic inscription (No. 1480 '76) can hardly be of later date than the 3rd or 4th century of the Hejira, being evidently much older than another also in the museum bearing the date A.H. 707.

This large tile (No. 1480) is probably the only one of the kind in Europe, and is therefore worthy of special notice. The Kufic portion of the inscription has been deciphered by M. Nicolas of the French legation at Teheran, by whom I have been favoured with the following explanation. - "God who hears and sees. There is no God but God. Mahomet is his prophet. Ali is his lieutenant. The victory comes from God." This tile appears to have been a sepulchral monument, and unlike most of the others in the collection to have belonged to a mosque or other sacred building.

The tile (No. 1483 '76) with the blue ground, (of somewhat the same form as the Kufic tile and bearing the date A.H. 709) must have marked the centre of the *Mehrab* (or place towards which the congregation look during prayer) in the interior of a mosque. It contains a whole verse of the Koran.

The manner in which tiles are used for the external embellishment of mosques may be seen in the photographs (in the museum) of the holy shrines at Meshed and Kerbela. These photographs (the only specimens of the kind which exist) were obtained from the Mahommedan court photographer at Teheran, who accompanied the Shah during his pilgrimages to Meshed and Kerbela in 1867 and 1870-71. He took photographs for his Majesty of the principal buildings of those holy cities. Unfortunately no photographs or drawings of the interiors were made.

Wall tiles have continued in general use in Persia until the present day. Sometimes each brick contains a whole design in flowers or figures; sometimes the design covers several bricks; but more usually the pattern is formed by a mosaic of small tiles, each of only one colour. Gateways of cities, of caravanserais, and of large buildings are usually embellished in this manner.



Different kinds of tiles are also much used for floors, plinths, etc., in private houses.

Several illustrations of old and new tile work are given in the photographs.

Two of the old bricks in the museum (blue throughout) are interesting as showing the pendant stalactite plaster work so much used by the Moors in Spain for the ornamentation of vaults and niches. This style of ornament (as already mentioned) appears to be of purely Persian origin.

There is also in the museum an assortment of modern Persian wall and floor tiles made in Teheran; some of which are by no means deficient in artistic merit.

#### ARMS AND ARMOUR.

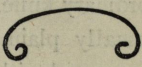
Arms and armour were made chiefly at Ispahan and in Khorassan. A varied assortment exists in the museum. A set of armour usually consisted of a helmet, a shield for the left arm, a brassard for the right, and four plates called *chehar aineh* for the body. More complete suits comprised also shirts and trousers of chain mail. Shields of rhinoceros hide are also sometimes to be found, but as a rule the armour was entirely of damascened steel very variously ornamented with gold, silver, and engraving. In one set in the museum the body armour, instead of being simply of four plates, consists of six pieces hinged together and made to fit the body more exactly. In the best specimens of chain armour each ring is riveted. The helmets are usually joined to a curtain of chain armour to protect the neck and part of the face. The small sockets to be seen in the front of most of them were for peacock's or other feathers.



Body armour in Persia as elsewhere has long been discarded from ordinary use. It is only used now-a-days for costumes of warriors in the tragedies (*tazieh*) of the Shiah martyrs, which are annually acted throughout Persia in the month of Mohurram.

The stuff brassards (No. 640 '76) in the museum collection are interesting from the mention made of such articles by Herodotus and Pliny. The former (Book viii. Polymnia) says, "The Assyrians besides carried wooden clubs armed with iron knobs, and wore flaxen cuirasses." Pliny (Nat. hist., book xix) says "These breastplates (although of flax) could resist the stroke of a sword." Such clubs (called *Shishpur* or six wings from the form of the armed head) are still carried by many of the wandering tribes in Persia, and the Kurds now use stuff brassards and breastplates.

The country abounds in arms at the present day; the weapon (other than guns or pistols) in almost universal use being the *kama* or short, straight, double-edged sword, which is carried slung loosely to the waist belt. Among ancient arms may be mentioned bows and arrows, javelins, spears, maces, battle axes, swords, daggers and (in more recent times) matchlocks, specimens of all which may be seen in the museum. A war-bow (unstrung) and the broken pieces of another (No. 630 '76) are interesting as showing the method of construction by which very great strength must have been obtained. The concave side of the bow when unstrung (convex when strung) is lined with several strings of thick catgut, which must have given great elasticity and force. This will be seen by the form assumed by the bow when unstrung.



Chardin, chap. xvii, says, "Les arcs de Perse sont les plus beaux et les plus estimés de tout l'orient. La matière est de bois et de corne, mis l'un sur l'autre et couvert de cerfs et par dessus une peau d'arbre très bisse et unie." To prevent the thumb from being cut, the bowman made use of a peculiar ring with which he caught and drew the bowstring.



Two of such rings are in the museum, one of jade and the other of bronze.

Chardin (chap. xii) in describing the Persian exercise of shooting with the bow, says, "Pour mieux faire cet exercice, ils portent un anneau au pouce, qui est large d'un pouce au dedans, et de moitié en dehors sur lequel la corde porte—cet anneau est de corne ou d'ivoire, ou de jade qui est une espèce d'albâtre vert."

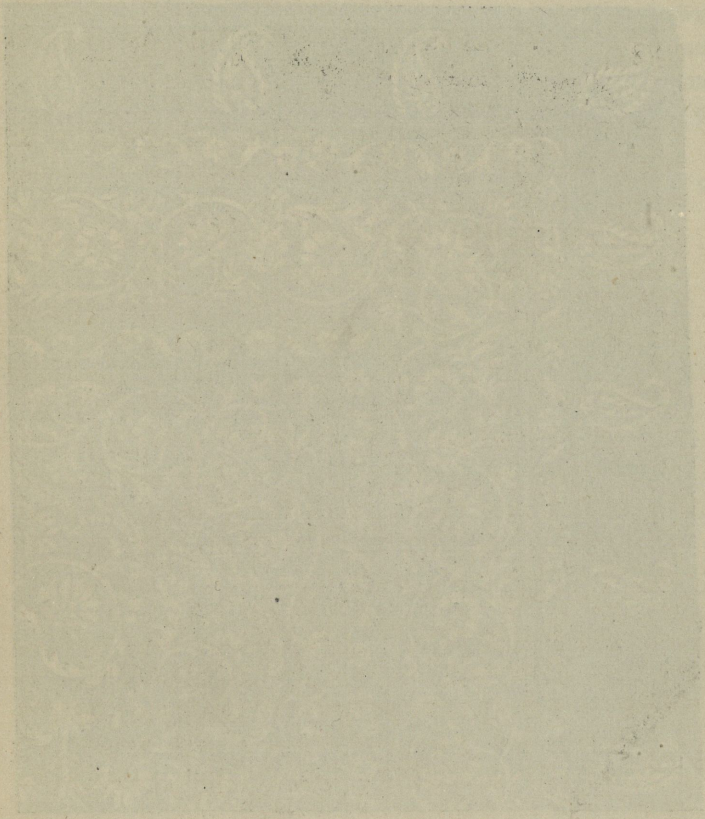
The javelins it will be seen had a kind of metal wing like the feather of an arrow at the end of the shaft, to keep the point to the front during the weapon's flight. Such implements were probably much in vogue among the ancient Persians (Parthians), being well adapted to their mode of fighting on horseback, namely, repeated charges, in which they threw showers of missiles at the enemy, and retired before he had time to retaliate. The modern Persian idea of cavalry is still the same, fire-arms being substituted for javelins.

The spear heads were generally long and thin, like the modern bayonet but varying in form, some being angular and others more blade-like in section. Some (probably only for show purposes) had two, and others three points or prongs. The shafts were of cane.

The handles and sheaths of the daggers were usually highly ornamented in a great variety of ways. A very common weapon appears to have been the knife-dagger of which several specimens are in the museum. It could be used either as a dagger or as an ordinary knife. The handles and sheaths of such weapons are usually plain, but many of the blades are either engraved or encrusted with gold or silver.

The sword blades of which there are several in the museum are good specimens of the art of damascening, which is still successfully practised in Persia, as may be seen in some of the articles of modern steel work in the collection. One of the swords in the museum has a personal interest, having been given by the late









Carpet, dark blue velvet, embroidered in gold and silver thread and silk : 859 '76.



Dost Mahomed Khan, Serdar of Affghanistan, to his brother Kohundil Khan, who lived some years as a refugee in Persia, where he died (915 '76).

Another sword (No. 616 '76) in the museum bears the name of Shah Abbas (A.D. 1587); which probably denotes that it was given to some one by that king as a reward or mark of honour. This sword is the work of a famous maker, Assad, some of whose blades are sold at the present day at such fancy prices as £40 and £50.

Another sword in the museum (No. 614 '76) bears the name of Shah Ismail (A.D. 1585) and was no doubt made in his reign.

#### TEXTILE FABRICS.

Persia has always been peculiarly rich in the various products of the loom: carpets, now so extensively manufactured and used in all civilized countries, had their origin in Persia; which still produces perhaps the most beautiful specimens in the world.

The floor of one of the largest rooms of the Chahal Setoon palace at Ispahan is still covered with a fine carpet of the time of Shah Abbas. The weaving of carpets must therefore have attained a high degree of excellence by the beginning of the 17th. century, and consequently must have originated at a much earlier date. The Persian habit of sitting and sleeping on the ground probably led to the manufacture of fabrics specially designed to meet the requirements of such a custom, and the carpets, which thus had their origin in the common necessities of ordinary life afterwards found their way as luxuries to other countries.

Carpets are now made in many parts of Persia, but chiefly in Kurdistan, Khorassan, Feraghan (in Irāk) and Kerman; each of these districts producing a distinctive kind both in texture and



style. The finest are unquestionably those of Kurdistan, of which good specimens exist in the museum. The pattern does not represent flowers, bouquets, or other objects thrown up in relief from an uniform ground, like so many of the inappropriate designs of Europe, but looks more like a layer of flowers strewn on the ground, or a field of wild flowers in spring; a much more suitable style of ornament for a fabric meant to lie under foot. The borders are always well marked and usually of brighter colours than the centre. Besides the ordinary "Kali," or pile carpet, others, called *Do-ru*, very thin and smooth and alike on both sides, are made in Kurdistan, of which there is a specimen in the museum. These *Do-ru*, from their portability, are much used in travelling for spreading by the roadside during the halts for pipes and tea.

The carpets of Feraghan resemble those of Kurdistan in style although the texture is looser, and the pattern simpler. They are consequently much cheaper and in more general use.

To cover a large room with fine Kurdistan carpets would cost an enormous sum, £3 or £4 per square yard; good Feraghan carpets not costing more than fifteen to eighteen shillings. The Kurdistan are generally placed in particular parts of a room as sofas might be in Europe.

The Khorassan carpets are somewhat superior in texture to those of Feraghan, but the patterns are generally more realistic; the flowers, etc., being represented as standing out of the ground. There is a fine Khorassan carpet in the museum made by the Kurdish settlers on the Turcoman frontier.

Kerman carpets are the next in value to those of Kurdistan, but the designs are usually still more realistic than those of Khorassan. Besides flowers, figures of men and animals are not uncommon.

In the museum are good specimens of a totally different style of carpet, the Turcoman. The texture is very good and the pile is peculiarly velvety to the touch. The design however is crude,

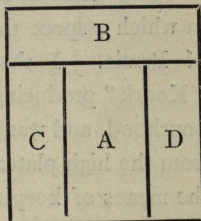


and the colours although rich are few in number. Still it is astonishing to think that, such as they are, these carpets are woven in the tents of a wild nomadic race like the Turcomans.

Of late years there has been unfortunately a slight importation from Europe into Persia, both of colours and designs which are far from being an improvement.

The carpets of every description are made without even the simplest machinery, the loom being simply a frame on which the warp is stretched. The woof consists of short threads woven into the warp with the fingers without a shuttle. When a row of the woof is thus completed, a sort of comb is inserted into the warp and pressed or hammered against the loose row of woof until it is sufficiently tightened to the rest of the web. The pile is formed by merely clipping the ends of the woof until an even surface is obtained. The weaver sits with the reverse side of the web towards him, so that he depends solely on his memory for the formation of the pattern.

Carpets are generally somewhat long and narrow, which makes it difficult to adapt them to our method of carpeting a room. The reasons for the adoption of this long narrow shape are several. First, a narrow carpet is more easily woven than a broader one and requires a smaller frame on which to stretch the warp. Secondly, the rooms in Persia are usually narrow in proportion to their length owing to the want of proper timber for the roofs and ceilings. Thirdly, the space on the floor covered with carpet is still further narrowed by the habit of laying strips of felt at the upper end and along the sides of the room, as explained by the diagram in which A is the carpet proper or "Kali," B the *Sarandāz* (literally, a thing thrown on the head or upper end), and C D the Kenār or borders. The *Sarandāz* and Kenār are almost invariably of thick felt specially made for the purpose.





These felts or Numud are made in many parts of Persia, but chiefly at Ispahan and Yezd. The material consists of all kinds of wool mixed together, that of the camel predominating. The colour is generally brown, but the surface on one side, and sometimes on both, is ornamented with geometric and other designs in different colours which are inlaid (so to speak) in the Numud, and not simply stamped on the surface. The best Numuds for Sarandāz and Kenār are an inch and upwards in thickness, and are therefore very soft. The large Sarandāz Numuds are usually much broader in proportion to their length than the carpets, and are consequently better fitted for use in ordinary European rooms. Their softness makes them peculiarly suitable for bedrooms.

The Sarandāz and Kenār are again not unfrequently covered with some other material, such as coarse linen for the purpose of keeping them clean, or embroidered cloths, damasks etc., for the purpose of ornament.

The shawls of Kerman are not much inferior to those of Cashmere. They are woven by hand similarly to the carpets. A specimen may be seen in the museum. The material called "Koork" of which the shawls are made is the under wool of a particular kind of white goat: numerous flocks of this animal are in the neighbourhood of Kerman. Like the Merino sheep in Spain these flocks migrate annually according to the season, in which respect they are like almost all the flocks and herds of Persia. I therefore made enquiries at Kerman why the "Koork" producing goats were only to be found in that neighbourhood, and was informed that in that district the rapid descent from the high plateau of Persia to the plains near the sea afforded the means of keeping the flocks throughout the year in an almost even temperature and in abundant pastures, with a much shorter distance between the summer and winter quarters than in other parts of Persia, and that such an even climate without long distances to traverse in the course of migration was necessary



to the delicate constitution of the animal, or rather to the softness of its wool. The whole of the "Koork" is not made use of in the looms of Kerman, a large quantity being annually exported to Amritsur in upper India, where it is manufactured into false Cashmere shawls.

Besides the ordinary long shawls of which men's and women's tunics are made, others of a single colour are made at Kerman which are afterwards richly ornamented with needlework. Of these several specimens are in the museum, in which the softness of the shawl and the richness of the embroidery are both to be admired.

Shawls of a coarser kind are also made at Yezd, of which a specimen may be seen in the museum, in a pair of door curtains (No. 1061 '75).

Silks are woven at Yezd, Kashan, and Resht, which towns are also the centres of the cultivation of the silk worm. Several specimens of silk cloth and velvet from Kashan may be seen in the museum (Nos. 1303 '74: 790, 815 '76) and a pair of wave patterned silk curtains from Resht (No. 1065 '75). But the most artistic silk textiles of Persia are the beautiful shawls called "Hussein Kuli Khani," probably from the name of the man who first invented or patronized them. One of them is deposited in the museum collection (No. 513 '74). The face resembles that of a fine Cashmere shawl, the reverse side being loose and flossy. Considering that, like the carpets and woollen shawls, these Hussein Kuli Khani's are woven by hand it is wonderful that they should be sold at from £3 to £4 a piece. Until the recent failure of the silk crop from disease, there was a large annual exportation of raw silk from Ghilan, the province on the Caspian of which Resht is the capital. At Kashan and Yezd, where the supply has always been limited, the whole crop is spun and woven in the district.

Brocade, of which some beautiful specimens are in the museum, was made in the time of the Sefavean dynasty, but is no longer



produced, if we do not class as brocade the silk cloaks ornamented with designs in gold thread, such as the specimens in the museum (No. 1303 '74 : 839, 840 '76).

Although it may be difficult to prove that brocade weaving is an art of Persian origin, there is no doubt that it has been known to the Persians from the most remote antiquity. The figures sculptured in relief at Persepolis and those impressed on the coins of the Arsacide and Sassanide dynasties sufficiently indicate stuffs of gold and silver thread. The brocades sent by Haroun El Raschid (A.D. 800) to Charlemagne were probably woven in Persia, as unquestionably were those similarly sent to European sovereigns by Shah Abbas (1580). Those in the museum collection are mostly of that time, as shown by the form of the garments in which they appear. Chardin (chap. xviii) says : " On fait des brocarts d'or qui valent environ 30 écus le pouce, ou onze cents écus l'aune. Il ne se fait point d'étoffe si chère partout le monde."

#### NEEDLE WORK AND EMBROIDERY.

Of this class there is a large and varied collection in the museum. The embroidered shawls of Kerman have been already referred to. Small embroidered carpets, *sarrandâz* covers etc., were extensively produced and used in Persia some 200 years ago : Ispahan, the capital at that time, being the chief seat of this industry. The small embroidered carpets were of two kinds, one for kneeling upon in prayer, and the other for sitting upon in the outer or dressing-room of the bath. The former is always distinguished by a small embroidered mark or panel with inscription near one end of the carpet, meant to mark the spot to be touched



by the forehead during the prescribed prostrations. The ground work of both kinds is generally of common cotton cloth, although sometimes of silk, the needlework being in silk thread of various brilliant colours, representing flowers, bouquets, etc.

Another kind of close needlework was used for the loose trousers of Persian ladies, of which there is a varied collection in the museum (Nos. 791 to 803 '76). In these it will be seen that the groundwork of coarse calico is entirely covered and hidden by the elaborate needlework in silk or wool. A change of fashions (for even in Persia fashions gradually change) has long ago discarded this particular kind of embroidery. Another class of needlework is represented by some specimens in the museum, in which geometric designs are worked in white thread on a white ground of cambric or calico. This style of needlework is employed at the present day to embellish the edges and network visières of ladies' veils (*rübänd*). In one of the specimens (No. 846 '76) it will be remarked that the needlework has no reverse side, being equally finished on both faces.

Embroidery in gold and silver is now sometimes used for saddle-cloths, holster covers, etc. of which there are examples in the museum. The saddle-cloth (No. 790 '76) was made in Teheran for the late mother of the present Shah. There is also a large carpet (No. 859 '76) of velvet, embroidered in gold and silver, of much earlier date, probably the beginning of the last century.

A peculiar kind of embroidery and patchwork combined is largely made at Resht, and to some extent at Ispahan, at the present day. It consists of a patchwork of minute pieces of broad-cloth of different colours, the seams and some other portions of which are then covered with needlework also variously coloured, the whole forming a combination of geometric and floral ornamentation. The colours being of the brightest, the general effect is perhaps somewhat gaudy. These "*Gul Luzi i Reshti*," as they are called, are mostly used by the Persians for saddle-cloths and showy horse clothing, for which they are not inappropriate.



They also serve for Sarandāz and Kenār covers (see above) and now-a-days for table, sofa, and chair covers, where intercourse with Europeans has introduced such articles of furniture. Several specimens may be seen in the museum collection (Nos. 938 '69 : 855 '76).

Printed calicoes have for ages been a characteristic manufacture in Persia. Block printing, which in all probability originated in Persia, is still extensively carried on at Ispahan. The pieces are not of large size, and instead of having a small pattern repeated *ad libitum* like European prints, have each only one design which covers the whole piece, being in this respect like the carpets. They are chiefly used for door curtains and bed quilts.

The French name "Persiennes" applied to certain kinds of European prints, would seem to point to Persia as the country whence they were first introduced into Europe.

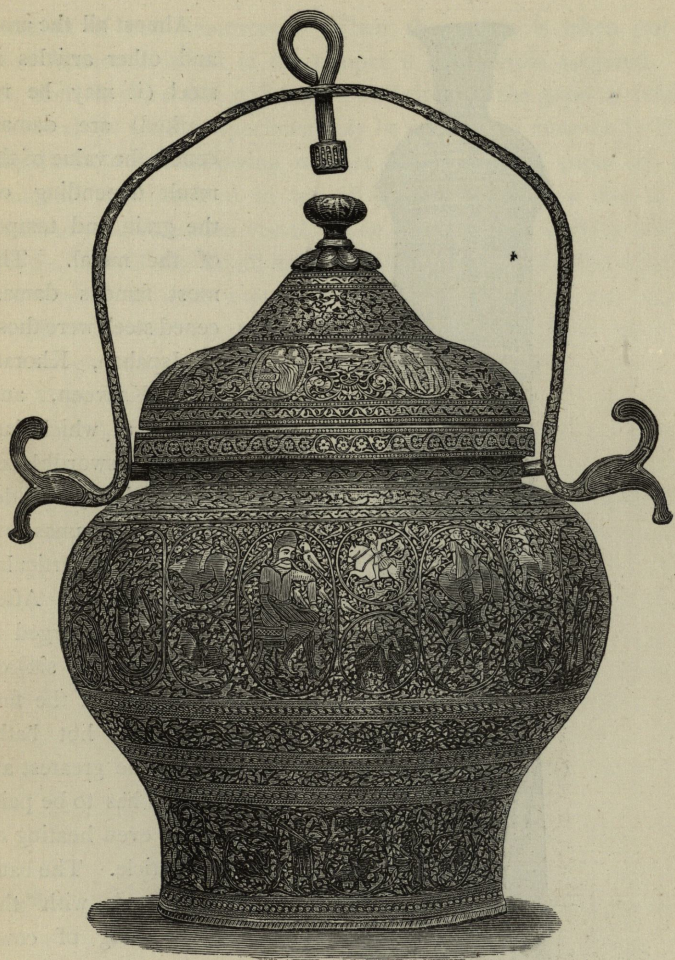
I believe that an examination not only of the textiles but of the other classes of articles in the museum will show that Europe is greatly indebted to Persia for many of the forms of art as now applied to manufactures.

#### METAL WORK.

In the museum collection there is a varied assortment of ancient and modern metal work in steel, brass and copper. The steel and brass work is mostly from Ispahan, and the copper work almost exclusively from Kashan.

Among the specimens of steel work one of the most remarkable is perhaps the dervish's conch (No. 405 '76) made in one piece and beautifully ornamented with engraving and inlaid gold. This specimen, which is not more than ten or twelve years old, shows

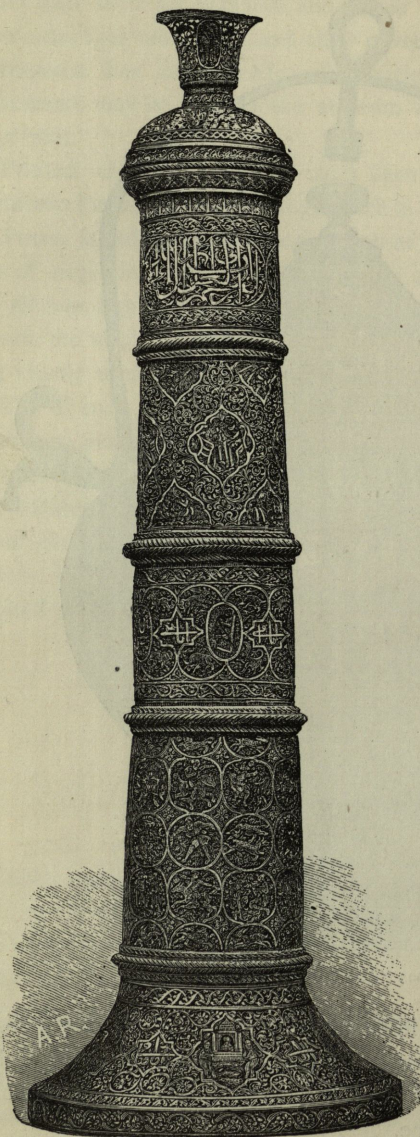




Vase; "Dakhl-i-pul: 497 '74.

that the art in working in damascened steel still attains a high degree of perfection in Persia. Among the older specimens in the museum may be noticed a brassard (No. 639 '76) the workmanship of which is remarkably fine.





Damascened lamp-stand: height 2 ft. 10 in., No. 1304 '74.

Almost all the arms and other articles in steel (it may be remarked) are damascened, the value of the result depending on the grain and temper of the metal. The most famous damascened steels were those of Ispahan, Khorasan, Kazveen, and Shiraz, at which last places swordblades were chiefly made. The true damascene is made of a particular kind of iron. After the object is forged it is placed for six or eight days in the furnace of a hot bath, where the greatest attention has to be paid to the even heating of the article. The bath is heated with the dried dung of cows and other animals, which gives a steady and not very intense heat, and is supposed to contain the salts necessary for the for-



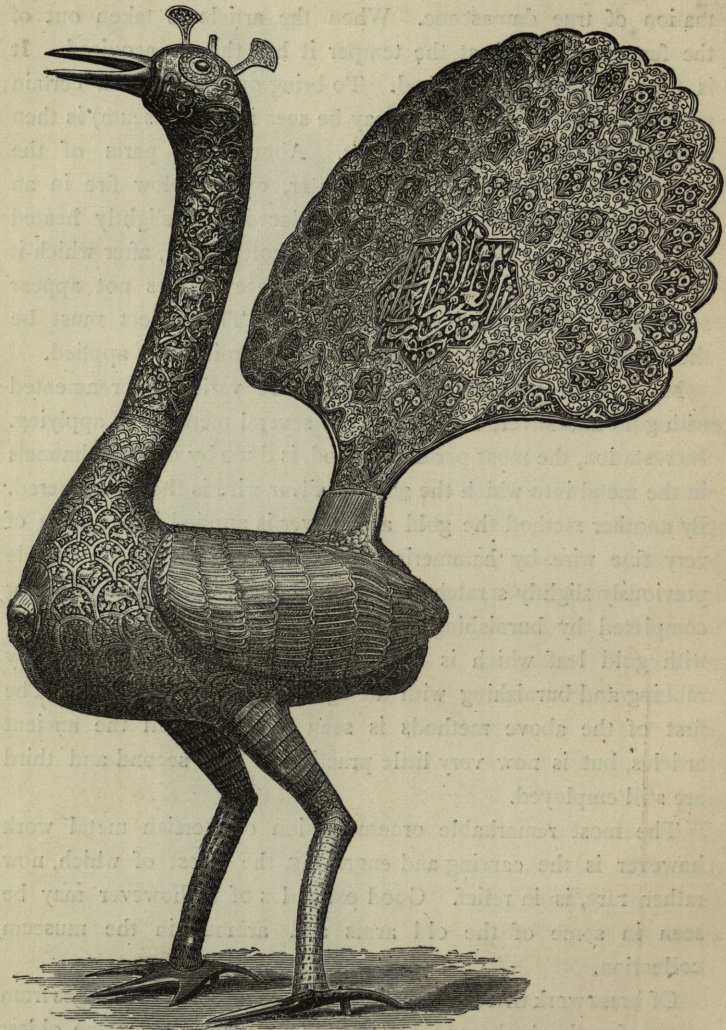
mation of true damascene. When the article is taken out of the furnace it is left at the temper it has therein acquired. It is then finished and polished. To bring out the grain a certain mineral (of which a specimen may be seen in the museum)\* is then applied in the following manner. About three parts of the mineral are dissolved in ten of water, over a slow fire in an earthenware or leaden vessel. The object is then slightly heated and a little of the liquid applied with a cotton wad, after which it is washed in cold water. If the damascene does not appear sufficiently the operation is repeated. The object must be thoroughly cleaned and polished before the mineral is applied.

Many of the arms and other metals are variously ornamented with gold and silver, which there are several methods of applying. Incrustation, the most perfect method, is done by cutting channels in the metal into which the gold or silver wire is then hammered. By another method the gold and silver is applied in the form of very fine wire by hammering it on the surface of the article previously slightly scratched to make it hold, the operation being completed by burnishing. The third method is simply gilding with gold leaf which is fixed to the surface of the metal by rubbing and burnishing with an agate or other hard stone. The first of the above methods is seen in almost all the ancient articles, but is now very little practised. The second and third are still employed.

The most remarkable ornamentation of Persian metal work however is the carving and engraving, the finest of which, now rather rare, is in relief. Good examples of it however may be seen in some of the old arms and armour in the museum collection.

Of brass work there are specimens in the museum of all ages from soon after the Arab conquest until the present day. The oldest article is probably the large mortar (No. 466 '76) with Arabesque carving and Kufic inscriptions found in the ruins of Rhe (Rha-ges). It cannot therefore be less than 600 years old and is probabbly



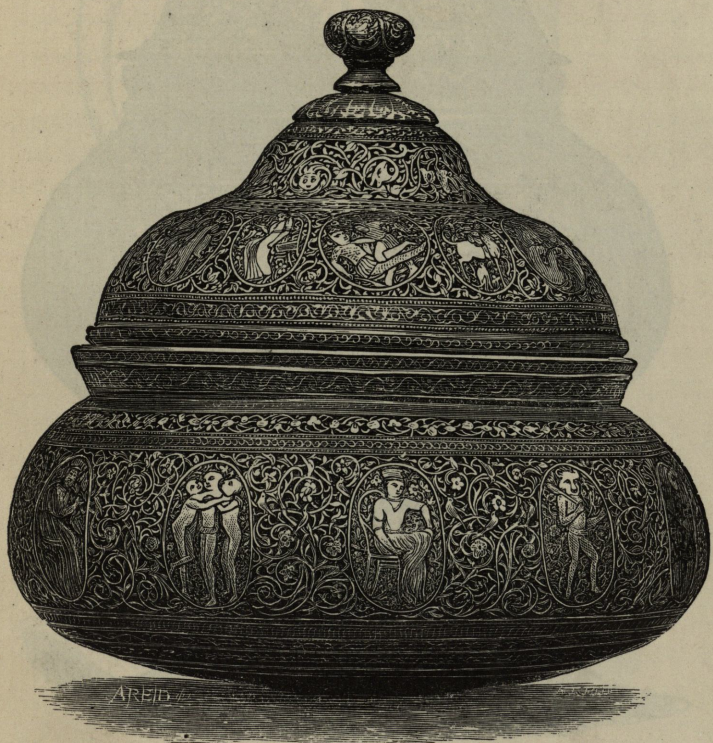


Peacock : 1305 '74.

much more. A pair of engraved bowls (No. 550, 551 '76) with Kufic inscriptions inlaid in silver are probably of not much later



date. The faces of the figures, it will be remarked, are left blank in obedience to the prohibition of graven images, a prohibition which by the way does not appear to have been long respected by the Persians. In the later examples of brass work the prevailing style of ornament consists in minute engravings representing figures of men, animals, and monsters, interlaced with scroll patterns and borders of very various devices, many of which are highly artistic. In the more modern specimens, the engraving is often *à jour* in addition to ordinary engraving on the surface.



Incense burner : 1366 '74



Among the specimens of brass work the following may be specially mentioned.



Incense burner, pierced and chased; 11 '74.



The round flat cups (Nos. 552 '76, etc.) of which there are three in the collection are of a peculiar kind of bronze. From the style of



Ewer, copper coated with white metal: 15 '74.



ornament and the kind of writing in the inscriptions, they must belong to the time of the Abbaside khalifs. Some of these cups bear an inscription in small Kufic letters intermixed with another inscription in large characters. Some of them have well executed designs incrusting in gold and silver. The metal seems to contain a certain quantity of gold or silver in its composition thereby imparting to it a peculiar colour and giving it a pleasanter sound than ordinary bronze. These cups were probably used in the bath. The fact that some of them have engravings of fishes would seem to imply that they were meant to hold water. They now serve only for ornament in grocers' shops, etc.

Bronze ewers and basins (Nos. 459, 461 '76) are much used for ordinary ablutions, and especially for washing the hands before and after meals. The water is poured over the hands by an attendant and disappears under the perforated cover of the basin. Rose water ewers such as Nos. 460, 476 '76 have a cylinder in the upper part to hold ice, the rose water being in the body of the ewer outside the cylinder.

Two ancient astrolabes (Nos. 419, 530 '76); one of which, the more modern of the two, has the date A.H. 1074. Some ancient astrolabes bearing the names of renowned makers, such as Abdul Ameh (A.H. 1100), still exist in Persia and are valued at the most extravagant prices.

The work in copper resembles that in brass, although the engraving of some of the best specimens is perhaps somewhat finer. The metal it will be seen is tinned.

At Bonāt a large village in Fars, stirrups, bits, etc. of steel are made, many of which are ornamented with engraving or inlaying. The inhabitants of Kerrind near the Turkish frontier are skilful workers in iron and steel as applied to firearms.

The Kaliāns or water tobacco pipes of which there are several in the museum are now so well known in Europe, as hardly to require description. The Kaliān consists of the head into which the tobacco slightly moistened is placed under pieces of live

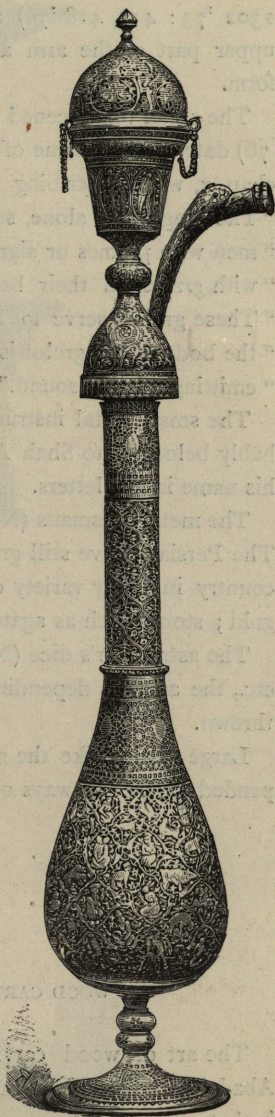


charcoal, which are prevented from falling off by the movable top, or guard of a long wooden stem (usually carved and turned) of the bottle containing the water into which the end of the stem descends: and lastly of the mouthpiece or tube which is inserted into the bottle above the water. The mouthpiece has generally a silver end which is often ornamented with precious stones. The bottles now-a-days are usually of glass, but are also, especially in the south of Persia, not uncommonly of carved and otherwise ornamented cocoa-nut shells, in which case the pipe is called *Narghileh* from *Narghil* a cocoa nut. The heads are made of stone or earthenware, and those of rich men of silver, gold, steel etc., and are not unfrequently of great value.

The tobacco smoked in the Kaliān is of a particular kind, called *Tombaku* and grows only in Persia, whence a large quantity is annually exported to Turkey. The best quality is produced in the neighbourhood of Shiraz in a district where the soil contains a large admixture of saltpetre.

The large flat metal spoon (No. 407 '76) bears the name of Shah Suleiman, a Sefavean king who lived in 1666, to whom it probably belonged.

The small octagonal boxes (Nos.



Hookah: 495 '74.



1302 '73: 417, 418 '76) are worn as talisman bracelets on the upper part of the arm and contain small Korans of the same form.

The small damascened steel bells with indented edges (No. 410 '76) date from the time of the Sefavean dynasty as Chardin says in chap. x, when describing the magnificence of the Persian court: "The king walks alone, surrounded by 8 or 10 very active footmen with plumes or aigrettes on the front of their heads and with *grelots* on their belts about the size of tennis balls . . . These *grelots* serve to keep the footmen always well awake: the body of the *grelot* is cut like the teeth of a comb, thereby emitting a harsh sound."

The small metal instrument with the wheel (No. 412 '76) probably belonged to Shah Abbas the great (A.D. 1587), as it bears his name in gilt letters.

The metal talismans (No. 420 '76: 560 to 562 '76) are very old. The Persians have still great faith in talismans, which exist in the country in every variety of form and material, iron, brass, silver, gold; stones such as agate, carnelian, jasper; cloth, paper, etc.

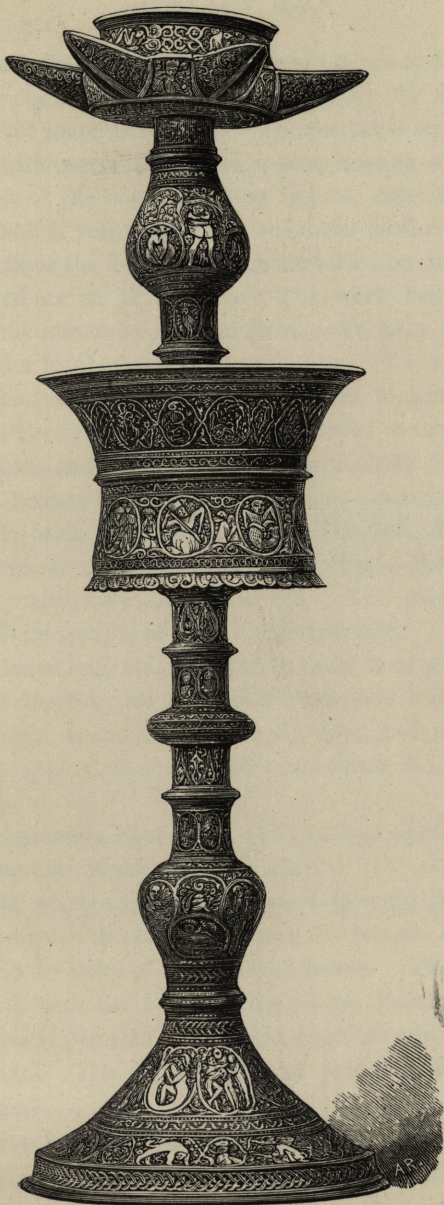
The astrologer's dice (No. 423 '76) are used for fortune telling etc., the answers depending on calculations made from the points thrown.

Large chains like the museum specimen (No. 517 '76) are suspended in the doorways of mosques, tombs of saints, etc.

#### WOOD CARVING AND WOOD MOSAIC.

The art of wood carving is confined almost exclusively to Abadeh, a large village in the centre of Persia. The wood used is that of the pear tree, and the only implement employed is an





Lamp for six wicks; brass engraved: 496 '74.







ordinary penknife. The articles made are boxes and spoons; the latter of various sizes, the largest of which are for sherbets, and the smaller for soup, pickles, etc. The sherbet is served iced in a large bowl with one of the carved spoons floating on the liquid. The thinness of the bowls of these spoons, especially of those of ribbed form, is very remarkable, the more so when ornamented with inscriptions the letters of which are raised on the right side and hollowed out on the reverse. The work box and set of spoons in the museum collection (Nos. 1281, 1282 etc. '74) were made to order in Abadeh in 1874.

The method of carving "*à jour*" appears to have been long practised in Persia and is still much employed in the ornamentation of houses and other buildings, particularly for doors and windows. Terrace balustrades etc. are also similarly embellished "*à jour*" in brick and plaster work. The box (No. 722 '76) is a specimen of this kind of wood carving in the time of the Sefavean dynasty, fully 200 years ago. The modern Abadeh work (it will be seen) is of quite a different style.

Carving, moulding, sculpture etc. in-relief is of great antiquity in Persia as shown by the remains of Persepolis. It is still much used and very successfully in wood, iron, and plaster work; although as applied to stone and earthenware the art is almost entirely lost.

The backgammon board (No. 727 '76) is a specimen of comparatively modern wood carving in relief.

The little wooden bench or footstool (No. 730 '76) is used by Persian women in the hot bath during the process of dyeing the toe nails and the soles of the feet with henna. The woman lies on her back with her heels resting on the footstool while the colour gradually permeates the cuticle, a process which occupies at least an hour. The finger nails and palms of the hands are similarly dyed.

Small cross-handled sticks (like No. 736 '76) were formerly much used by the Persians as arm rests when seated, according to



their custom, on the ground. They are now only used by der-vishes.

The hand block (No. 740 '76) is ancient, and was employed for printing calico, an art known in Persia from time immemorial.

Printed calico is called in Persian "cheet," a word of Sanskrit origin from which our own name "chintz" is no doubt derived. Possibly the Persians got the art of printing "cheet," as they did the name, from India.

The box of Persian scales and weights contains the weights used throughout Persia. The weights are as follows, the smaller ones only being in the box: the *ghendom* or grain, the weight of a grain of corn (about '771 grains Troy weight); the *nokhod*, or pea weight of 4 gendom (3'086 grains); the *miscal* of 24 nokhods (3 dwts. 2'75 grains); the *seer* of 16 miscal (2 oz. 9 dwts.); the *chorek* of 10 seer (2 lbs. 13 dwts.); the *mann* (tabrizi) or *batman* of 4 chorek (8 lbs. 9 dwts.); and the *kharwar* of 100 mann (805 lbs. 8 oz. 7 dwts.).

The basket (No. 751 '76) is of ancient form as may be seen by a reference to old drawings. The form is similar to that of the ancient Egyptian baskets (see Kitto's cyclopædia).

The Jereed (No. 741 '76) is a stick carried by the Persians for a particular kind of practise or game on horseback. The horseman while at full gallop throws the stick on the ground in such a manner that it rebounds and circles in the air, where he again catches it in his right hand. It must be thrown so as to make the end strike the ground, otherwise there would be little or no rebound. The game in ancient times probably served as a means of gaining skill and expertness in the use of the javelin.

The wood mosaic or *Hatem Kari* is made in the city of Shiraz. Several good specimens both old and new are in the museum. The articles most frequently made of this work are boxes and looking-glass frames, but tables, chairs, etc. are also now worked to order. A very similar kind of wood mosaic is made in western India.



## PAINTING.

The best paintings in Persia are those on a miniature scale on papier-mâché writing cases, (Kalemdans), and book-cases, and small wooden boxes, of which some excellent specimens may be seen in the museum collection. The Persian Kalamdans or writing cases contain a small inkpot generally made of silver, reed pens, a pair of scissors for trimming the edges of the paper, a penknife, and a small piece of flat horn on which to cut the point of the pen. The kalamdans are usually of papier mâché painted and varnished. The large one in the museum collection (No. 761 '76) is rather a box than a writing case. The paintings on them are very various: figures, flowers, landscapes, battles, portraits, etc. The best known artists, none of whom however lived more than 200 years ago, are Saduk, Zaman, (1700) Ashref (1740) Nadjef and Ismail (1820-30). The figures on the kalamdan of Mohtemed (No. 763 '76) are all excellent portraits by the artist Ismail (1830). The battle of Shah Ismail with the Turks on another of the Kalemdans is copied from a large oil painting in the Chehel Setoon palace at Ispahan. The Kalemddan (No. 765 '76) with figures of the time of the Sefavean kings is by the artist Zaman (1700). Another, with a picture of the Virgin and Child, is by the artist Nadjef. The originals of these and other figures are to be found in the paintings in the palaces of Ispahan, by Dutch and Italian artists in the time of Shah Abbas.

The pack of Persian cards (*as nas*) (No. 760 '76) consists of five series of four cards. The game somewhat resembles the European lansquenet. These cards are gradually falling into disuse, being replaced by European.

The paintings on a larger scale on canvas are very poor especially as regards the drawing. The large pictures in the museum, chiefly of women, were bought, not for any interest they might have from an artistic point of view, but rather as illustra-



tions of costumes, national types, etc. They were originally in the Shah's palace in Teheran, whence they were removed during recent alterations. They all belong to the time of Fath Ali Shah in the beginning of the present century. The portrait of Fath Ali Shah himself (No. 707 '76) is by his chief painter Abdullah Khan, who died at a great age in the beginning of the present Shah's reign. He is the painter of the galleries of the Negaristan palace in Teheran, representing Fath Ali Shah surrounded by his courtiers and foreign ministers ; among others Sir John Malcolm.

In portraits the Persian artists have a remarkable power of catching a likeness and they also excel in flower painting, of which several specimens may be seen in the museum. In fact art in Persia is essentially art as applied to manufactures.

#### MANUSCRIPTS.

Many fine examples of these may be examined in the museum collection. For many centuries the Persians have ranked caligraphy as one of the highest and most important of the fine arts. The absence of the printing press has no doubt been the chief cause of the high esteem in which hand-writing is still held. Good hand-writing is considered a great accomplishment among all well educated Persians, and is still perhaps more highly prized than even a good style in composition. Firmans, state papers, and formal documents of all kinds are always written with a special regard to their mere outward appearance.

The names of several old masters of caligraphy are still well known in Persia, most of them however, with the exception of Yakoot (A.D. 1250) and a few others, belonging to the last three centuries. Some of the specimens of their hand-writing are of great value, a single line of the writing of Mir (for instance) selling for two



or three pounds sterling. Many of the manuscripts in the museum may be appreciated as works of art even by people unacquainted with the language in which they are written. Some of the illuminated first pages and headings of chapters are extremely beautiful and well worth examination. In Europe this style of illumination would probably be called Arabesque: falsely so, however, as there is little doubt that it is of Persian and not Arabian origin. As a specimen of minute, and at the same time perfect, hand-writing may be cited a miniature Koran in the museum collection (No. 690 '76) which requires a magnifying glass to be seen to advantage. In some of the manuscript books the coloured illustrations are also worthy of notice. The gradual transformation of the Arabic alphabet from the Kufic to the present Persian form of letters may be traced in some of the ancient manuscripts in the museum.

The paper, independently of the hand-writing, is worthy of notice. Most of the specimens resemble thin parchment in texture. One kind in particular known as "Khan Baluk," supposed to come from China, is highly prized by Persian amateurs. It must have been made in layers, as a single leaf can be split into several leaves. Other sorts are the Kashmiri and Dowletabad from India, and Fasdooghi from Bagdad. When books could only be produced by the tedious process of hand-writing, the durability of the paper must naturally have been a quality to which special attention was paid. The ink of the old manuscripts is also to be remarked remaining, as it does, clear and black after hundreds of years. Of late years lithographic printing has come into very general use, and since the return of the Shah from Europe a printing press with moveable type has been set up in Teheran. Caligraphy as a fine art in Persia may therefore be expected to decline, and probably ere long may disappear.

In connection with manuscripts mention may be made of book covers of which some specimens both old and new may be seen



in the museum. The finest (No. 701 '76) is of embossed gilt leather on the outside and carved coloured leather within, supposed to be at least 300 years old. In some of the others the inside of the cover is of old shagreen, which would appear to be of Persian origin.

Some of the manuscripts are mounted on boards of marbled paper which is interesting as showing that this peculiar style of tinting paper has long been known and practised in Persia.

#### ENAMEL.

Enamelling on gold and copper is an art which is still much cultivated in Persia. The objects to which it is most generally applied are the heads of "Kilians" (water pipes) and coffee cup holders. In the museum there is a remarkable and probably unique example of Persian enamel on a large scale (No. 645 '76), a copper tray enamelled on both sides with variously coloured flowers on a white ground. The Armenian inscription in the centre gives the date (A.D. 1776) and purports that the tray was made for the pleasure of the Prince of the Armenians. This article was brought from Ispahan, and may therefore have been made by an Armenian of the adjacent colony at Julfa, established by Shah Abbas the great in the beginning of the 17th century, with the object of introducing Armenian arts and manufactures into the heart of his own kingdom.

#### JEWELLERY, ENGRAVED GEMS, ETC.

There are a few specimens of jewellery and silversmiths' work in the museum; enough to give an idea of the style of the



work. Among the articles may be mentioned a pair of massive gold enamelled earrings (No. 515 '74), some filigree coffee cup holders (No. 670 '76), an embossed silver box (No. 672 '76), and a small silver opium box (No. 514 '74). The Persians are almost all more or less addicted to opium eating, although the habit is seldom carried to a pernicious extent. Opium pills are carried in the pocket in small boxes like the one above referred to.

In the art of seal and gem engraving the Persians are deservedly famous. A considerable collection of amulets as well as seals exist in the museum, which might be increased to an indefinite extent. Most of these are ancient, but so renowned are the Persians at the present day for engraving on gems, that pachas and other magnates in Turkey, Egypt, etc. get their seals engraved in Teheran. The art is extensively practised, chiefly on account of the universal habit of sealing instead of signing letters and documents. The most famous engraver of comparatively modern times is Toher who lived about the year 1600. A stone engraved by him would cost from £20 to £30, at the present day.

#### MUSICAL INSTRUMENTS.

The Persians are fond of music although their airs are rather incomprehensible to European ears. Their music sounds almost as if it could not be written on our stave. The intervals in the octave seem to correspond neither to the major nor minor scale, although somewhat approaching the latter. The instruments in the museum are those generally used for accompanying singing, viz. :—the dulcimer, the guitar, and the drum. Of each there are various kinds in the country. Brass bands for military music have lately been introduced into the army, the instruments and instructors being however European. Large straight brass trum-



pets have been used from time immemorial for sounding flourishes at sunset, and on certain other occasions; but they can hardly be classed as musical instruments. The establishment of trumpeters and drummers, considered as specially appertaining to royalty is called the *Nakara Khaneh*. The sunset flourish is blown at Teheran and the other principal cities of Persia in an elevated porch overlooking the great Meidan or square. Each trumpet emits only a single note, neither in unison nor concord with the others, so that the general effect of the performance, although sufficiently striking, is peculiarly weird and dismal.

For many of the details contained in the above notes on Persian artistic manufactures, especially earthenware, I am indebted to the researches of M. Richard, who has carefully studied the subject during the last thirty years.

R. MURDOCH SMITH, Major, R. E.

*Teheran*, October 4th, 1875.



## APPENDIX.

### CLASSIFIED ABSTRACT OF THE OBJECTS FORMING THE PERSIAN COLLECTION IN THE SOUTH KENSINGTON MUSEUM.

*A complete Catalogue, containing full descriptions of all the objects, has been prepared, and may be obtained at the Catalogue Stall near the entrance.*

#### DIVISION I.—METAL WORK.

##### 240 Objects.

Astrolabes. Brass, engraved . . . 2	Bridle bits. Steel, damascened with gold . . . . . 3
Badge. Steel, pierced . . . . 1	Candlesticks. Bronze or brass, pierced or engraved . . . 11
Basins. Bronze or brass, engraved or pierced . . . . 4	Caskets. Brass, pierced or engraved . . . . 4
„ Copper, tinned . . . . . 1	„ Steel, engraved . . . . 1
Bells. Steel . . . . . 2	Chains. Brass . . . . . 2
Bowls. Black metal, inlaid . . . 1	Clasp. Brass . . . . . 1
„ Bronze or brass, engraved, inlaid or pierced . . . 34	Coffee Pots. Brass, chased . . . 1
„ Copper, tinned . . . . . 10	„ Copper, tinned . . . . . 1
„ Steel, damascened with gold . . . . . 2	„ Zinc . . . . . 1
Boxes. Black metal, inlaid . . . 1	Coffrets. Copper, chased . . . 1
„ Brass, engraved . . . . . 7	„ Steel, damascened with gold . . . . . 1
„ Copper, tinned . . . . . 2	Crutch. Steel, damascened with gold . . . . . 1
„ Iron, inlaid with silver . . . 2	Cups. Bronze or brass, chased . . 2
„ Steel, damascened with gold . . . . . 4	



Cups. Steel, damascened with gold . . . . .	2	Ladle. Steel, inlaid with gold . . . . .	1
Dervish's Wallets. Copper, tinned . . . . .	2	Lamps. Brass . . . . .	2
„ Steel, chased . . . . .	1	„ Copper . . . . .	1
Dice. Brass . . . . .	1	„ Copper, tinned . . . . .	3
Dishes. Bronze, chased . . . . .	2	Lamp Stands. Bronze or brass, pierced or chased . . . . .	12
Ewers. Brass, engraved . . . . .	3	Match Box. Brass, engraved . . . . .	1
„ Copper, tinned . . . . .	1	Mirror Cases. Steel damascened with gold . . . . .	2
„ Zinc and brass . . . . .	1	Mortar. Bronze, chased . . . . .	1
Ewers for Rosewater. Brass, engraved . . . . .	1	Needle. Steel, chased . . . . .	1
„ Brass and porcelain . . . . .	1	Nozzle of Pipe. Copper, inlaid . . . . .	1
„ Pewter . . . . .	1	Peacock. Brass, engraved . . . . .	1
Fragments. Bronze, etc. (sets) . . . . .	2	Plane. Iron . . . . .	1
Hookahs and Hookah Bases. Black metal inlaid . . . . .	1	Plaque. Iron, inlaid with silver . . . . .	1
„ Bronze or brass, pierced or engraved . . . . .	10	Plates. Brass, pierced . . . . .	1
„ Copper, tinned . . . . .	3	„ Bronze, engraved . . . . .	1
„ Steel, chased . . . . .	1	„ Copper, tinned . . . . .	2
„ Steel, damascened with gold . . . . .	1	„ Iron, engraved . . . . .	2
„ Zinc and gold . . . . .	1	„ Steel, damascened with gold . . . . .	1
Hookah Tops. Black metal inlaid . . . . .	1	Pot. Bronze, chased . . . . .	1
„ Brass, engraved . . . . .	1	Saucer. Brass, chased . . . . .	1
„ Copper, inlaid with silver . . . . .	1	Scissors. Steel, inlaid with gold . . . . .	2
„ Copper, lacquered . . . . .	1	Spittoons. Brass, engraved . . . . .	2
„ Steel, inlaid with silver . . . . .	1	Spoons. Copper, tinned . . . . .	5
Incense Burners. Bronze or brass, pierced or engraved . . . . .	5	Statuettes. Bronze . . . . .	2
„ Copper, tinned . . . . .	3	Steel for striking Light . . . . .	1
Ink Bottles. Brass, chased . . . . .	1	Stick or Mace. Brass, chased . . . . .	1
„ Copper . . . . .	2	Stirrups. Iron, damascened with gold . . . . .	2
Inkstand. Brass, chased . . . . .	1	„ Steel, damascened with gold . . . . .	3
Instrument. Steel, inlaid with gold . . . . .	1	Talismans. Bronze and brass, chased . . . . .	3
Jars. Copper, tinned . . . . .	1	Tongs. Brass . . . . .	1
„ Zinc and brass . . . . .	1	Trays. Brass, engraved . . . . .	6
Key Bearer. Steel, pierced . . . . .	1	Tripod. Brass, chased . . . . .	1
		Vases. Brass, pierced or engraved . . . . .	12
		„ Copper, tinned . . . . .	1
		„ Steel, damascened with gold . . . . .	1
		Writing Case. Steel, damascened with gold . . . . .	1



The following objects in this Division are referred to in the previous pages.

## Page 28.

DERVISH'S WALLET. Watered steel, in shape of half of a double cocoa-nut, chased in relief with flowers and inscriptions. At one end is a small spout; at each end is an ornamental ring. *Persian*. 19th century. L. 8 in., W.  $4\frac{1}{2}$  in. Bought, 10*l*. 405.—'76.

Page 29 (*Illustration*).

VASES. A pair. "Dakhl-i-pul." With perforated covers and swing handles. Engraved brass. These vessels are suspended in shops in the bazaars, principally in the Kebāb or roast-meat shops, for the purpose of holding copper money. *Persian*. 19th century. H.  $15\frac{1}{2}$  in., diam. 10 in. Bought, 5*l*. the pair. 497, 498.—'74

Page 30 (*Illustration*).

LAMP STANDS. A pair. Brass openwork, engraved with hunting scenes and other subjects within medallions, and inscriptions, filled in with black varnish and with inlay of silver; the bases circular, the stems ten-sided and tapering, and with movable caps. *Old Persian*. H. 2 ft. 10 in., diam. of base,  $11\frac{1}{2}$  in. (With 1305 to 1307), 36*l*. 1304, 1304*a*.—'74

## Page 31.

MORTAR. Bronze, octagonal, chased with arabesques and Kufic inscriptions. Round the sides are projecting knobs, and on one side is a ring suspended from a bull's head. Found in the ruins of the city of Rhages. *Persian*. 10th or 11th century. H.  $5\frac{1}{4}$  in., diam. 7 in. Bought, 8*l*. 466.—'76.

## Page 32.

BOWL. Brass, chased with Kufic inscriptions. *Persian*. 10th or 11th century. H.  $4\frac{1}{2}$  in., diam.  $9\frac{3}{4}$  in. Bought, 15*s*. 550.—'76.  
BOWL. Brass, chased with Kufic inscriptions and horsemen. *Persian*. 10th or 11th century. H.  $4\frac{1}{2}$  in., diam.  $9\frac{3}{4}$  in. Bought, 10*s*. 551.—'76.

Page 32 (*Illustration*).

FIGURE OF A PEACOCK. Engraved brass filled in with black varnish; on the breast is an embossed representation of the sun, on the tail is a pierced inscription. *Old Persian*. H.  $20\frac{1}{4}$  in. (With 1304 to 1317), 36*l*. 1305.—'74.

Page 33 (*Illustration*).

INCENSE BURNER WITH COVER. Brass, with bulbous body, pierced, and engraved with human figures, monsters, and flowers. *Persian*. 19th century. H.  $8\frac{3}{4}$  in., diam.  $9\frac{1}{4}$  in. Bought, 6*l*. 1366.—'74.



Page 34 (*Illustration*).

INCENSE BURNERS WITH COVERS, a pair. Brass, perforated and engraved. *Old Persian*. H.  $8\frac{1}{2}$  in., diam.  $5\frac{1}{2}$  in. Bought, 10*l*. the pair. 11, 11*a*.—'74.

## Page 35.

BOWL. Brass, chased with horsemen and inscriptions, filled in with black inlay. *Persian*. 10th or 11th century. H.  $4\frac{1}{2}$  in., diam.  $8\frac{3}{4}$  in. Given by M. Richard. 552.—'76.

Page 35 (*Illustration*).

EWER. Copper, coated with white metal and engraved; with hinged lid and long spout. *Persian*. 19th century. H.  $13\frac{3}{8}$  in., diam.  $5\frac{1}{2}$  in. Bought, 2*l*. 15.—'74.

## Page 36.

EWER. Brass, chased with grotesque figures and diaper ornament, filled in with black varnish. The spout terminates in a dragon's head. *Old Persian*; the chasing modern. H.  $11\frac{3}{4}$  in., diam.  $6\frac{1}{4}$  in. Bought (with 461), 4*l*. 8*s*. 459.—'76.

BASIN FOR WASHING THE HANDS. Brass, with wide rim, and perforated drainer, chased with figures and monsters among flowers, and a band of inscriptions, filled in with black varnish. *Old Persian*; the chasing modern. H. 5 in., diam. 10 in. Bought (with 459), 4*l*. 8*s*. 461.—'76.

EWER FOR ROSEWATER. Brass, with hollow handle, dome-shaped lid and long spout. It is chased with birds, flowers, and bands of inscriptions, and is furnished with an inner receptacle for containing ice. It fills through the handle. *Old Persian*. H.  $12\frac{1}{2}$  in., diam. 6 in. Bought, 1*l*. 6*s*. 460.—'76.

EWER FOR ROSEWATER. The body Chinese porcelain with blue decoration, the other parts brass, chased with birds, flowers, and inscriptions, dated 1027 A.H. (A.D. 1680). The handle is hollow for filling in the rosewater, and inside the body is a receptacle for ice. *Chinese and Persian*. 17th century. H.  $13\frac{3}{8}$  in., diam. 6 in. Bought, 2*l*. 12*s*. 476.—'76.

ASTROLABE. Brass, circular, engraved. With six internal plates. *Old Persian*. Diam.  $4\frac{1}{2}$  in. Bought, 5*l*. 419.—'76.

ASTROLABE. Brass, round, chased, with five inner plates. It is dated 1074 A.H. (A.D. 1663). *Persian*. 17th century. Diam.  $7\frac{1}{2}$  in. Bought, 6*l*. 15*s*. 530.—'76.

Page 37 (*Illustration*).

HOOKEAH. "Kaliān." Brass, engraved and pierced, part of the ornament filled in with varnish, and part with small slices of turquoise. *Old Persian*. H. 2 ft. 1 in., diam. of base,  $4\frac{1}{2}$  in. Bought, 2*l*. 495.—'74.



## Page 37.

- LADLE. Steel, the bowl round, slightly concave, and inlaid with the name of the Shah Solyman in gold on each side; the handle twisted. *Persian*. Late 17th century. L. 11 in., diam.  $5\frac{3}{8}$  in. Bought, 1l. 8s. 407.—'76.

Page 38 (*Illustration*).

- LAMP. For six wicks. Brass, engraved, the ground filled in with varnish. *Old Persian*. H.  $18\frac{3}{4}$  in., diam. of base,  $5\frac{7}{8}$  in. The chasing modern. Bought, 2l. 496.—'74.

## Page 38.

- BOX OR AMULET CASE. For wearing on the arm. Silver, octagonal, chased with inscriptions and imbricated ornaments, and containing a book minutely inscribed with extracts from the Koran. *Persian*. 19th century. Diam.  $1\frac{3}{4}$  in. Bought, 1l. 10s. 1302.—'73.
- BOXES, a pair. Steel, octagonal, inlaid with gold and silver. For holding sacred books; worn on the arm. Swivel rings on two sides. *Old Persian*. Diam.  $1\frac{1}{2}$  in. Bought, 14s. the pair. 417, 417a.—'76.
- BOXES, a pair. Iron, octagonal, inlaid with silver. For holding sacred books; worn on the arm. Swivel rings on two sides. *Old Persian*. Diam. 2 in. Bought, 8s. the pair. 418, 418a.—'76.
- BELL. Steel, in form of an opening flower. *Old Persian*. H.  $5\frac{1}{8}$  in., diam.  $3\frac{1}{4}$  in. Bought, 8s. 410.—'76.
- BELL. Steel, in form of an opening flower, chased with flowers, the handle pierced. *Old Persian*. H.  $3\frac{1}{2}$  in., diam. 2 in. Bought, 6s. 411.—'76.
- INSTRUMENT. Steel, the head flat, but curved and pierced at the end, inlaid with the name of Shah Abbas in gold; the handle is furnished at the other end with a rotating serrated wheel. *Persian*. Early 17th Century. L.  $7\frac{1}{8}$  in. Bought 5s. 412.—'76.
- PLATE. Iron. A circular disc, engraved on both sides with talismanic figures. *Old Persian*. Diam.  $6\frac{3}{4}$  in. Bought, 16s. 420.—'76.
- TALISMAN. Round bronze plaque, chased on both sides with mystic figures. *Old Persian*. Diam.  $3\frac{1}{8}$  in. Given by M. Richard. 560.—'76.
- TALISMAN. Round brass plaque, chased with inscriptions on both sides. *Old Persian*. Diam.  $3\frac{5}{8}$  in. Given by M. Richard. 561.—'76.
- TALISMAN. Round brass plaque, engraved on one side with the figure of a lion, a representation of the sun, and mystic characters. *Old Persian*. Diam.  $3\frac{1}{4}$  in. Given by M. Richard. 562.—'76.
- DICE. Four brass cubes strung on a brass pin. Used by astrologers. *Old Persian*. L. of pin  $1\frac{1}{2}$  in. Bought, 1s. 6d. 423.—'76.
- CHAIN. Brass, massive, with cut links having swivel ends and hook. *Old Persian*. L. 3 ft. 1 in. Bought, 16s. 517.—'76.



## DIVISION II.—ARMS AND ARMOUR.

## 100 Objects.

Arm Guards . . . . .	5	Horseman's Hammer . . . . .	1
Armour. Suits or parts of suits .	7	Javelins . . . . .	9
Battle Axes. . . . .	4	Maces. . . . .	10
Bows . . . . .	3	Matchlock . . . . .	1
Bow Case . . . . .	1	Powder Flasks . . . . .	
Cartouch Box . . . . .	1	Priming Flasks . . . . .	7
Clasp Knives . . . . .	2	Quiver . . . . .	1
Daggers . . . . .	17	Shields . . . . .	2
Dagger Knives . . . . .	6	Shirts of Mail . . . . .	4
Gun Barrels . . . . .	2	Spear Heads . . . . .	
Gun Lock . . . . .	1	Swords and Sabres . . . . .	4

The following objects in this Division are referred to in the previous pages.

## Page 19.

- ARM GUARDS, a pair. Embroidered velvet, quilted, with brass hinges. *Old Persian*. L. 17 in. Bought, 1*l*. 2*s*. the pair. 640, 640*a*.—'76.
- BOW. For use in war. Wood, covered with catgut, painted. With it is the broken portion of another, showing the materials employed in its construction. *Old Persian*. L. 2 ft. 7 in., and 21½ in. Bought, 12*l*. 630, 630*a*.—'76.

## Page 21.

- SABRE. Finely watered steel blade, with handle of damascened steel and horn with silver mounting, and scabbard covered with leather, with mounts of damascened steel. Formerly belonging to Dost Mahommed. *Persian*. 16th century. L. 3 ft. 5½ in. Bought, 7*l*. 615, 615*a*.—'76.
- SABRE. Finely watered steel blade, the handle mounted with buckhorn, and scabbard covered with stamped leather, with steel fittings. *Persian*. 15th or 16th century. L. 2 ft. 10½ in. Bought 2*l*. 16*s*. 616, 616*a*.—'76.
- SABRE. Finely watered steel blade, damascened with the name of Shah Ismael in gold, the handle of similar materials mounted with buckhorn, and scabbard covered with leather mounted with embossed silver, with steel swivels. *Persian*. 16th century. L. 3 ft. 3 in. Bought, 8*l*. 614, 614*a*.—'76.

## Page 29.

- ARM GUARD. Watered steel, chased and damascened with inscriptions. *Old Persian*. L. 12½ in. Bought, 12*l*. 639.—'76.



## DIVISION III.—ENAMEL ON METAL.

## 14 Objects.

Band or Strap. Silver . . . . . 1	Hookah Bases. Cocoa Nut and metal . . . . . 1
Coffee Cup Holders. Copper . . . . . 2	Medallions. Gold . . . . . 2
Earrings. Gold . . . . . 2	Sheath. Gold . . . . . 1
Ferrule. Copper . . . . . 1	Tray. Copper . . . . . 1
Hookah Bases. Brass . . . . . 3	

The following object in this Division is referred to at

Page 44.

TRAY. Copper, oblong, enamelled with coloured flowers and garlands on white ground, and with an inscription in Armenian of the date, A.D. 1774. *Persian*. L. 3 ft. 4½ in., W. 2 ft. 1¾ in. Bought, 30*l*. 645.—'76.

DIVISION IV.—GOLDSMITH'S AND SILVERSMITH'S WORK;  
CARVINGS IN JADE, CRYSTAL, ETC.

## 86 Objects.

Beads. Gold . . . . . 1	Girdle. Silver and Turquoise . . . . . 1
Bowl. Variegated Stone . . . . . 1	Handle of Dagger. Crystal . . . . . 1
Boxes. Silver . . . . . 3	Hookah Base. Variegated Stone . . . . . 1
Buckle. Jade . . . . . 1	Ink Bottle. Crystal and Silver . . . . . 1
Clasp for Belt. Jade . . . . . 1	Mirror, Back of. Jade . . . . . 1
„ or Bracelets. Steel . . . . . 2	Seals and Talismans. Carnelian, etc. 32
Coffee Cup Holders. Silver . . . . . 6	„ Silver . . . . . 2
Dish. Jade . . . . . 1	Spoon. Jade . . . . . 1
Eye Bath. Crystal . . . . . 1	Talismans. Agate and Silver . . . . . 1
Finger Rings. Bronze . . . . . 1	„ Carnelian . . . . . 1
„ Iron . . . . . 1	„ Silver . . . . . 1
„ Silver . . . . . 20	Thumb Rings. Brass . . . . . 1
Fragments. Gold . . . . . 1	„ Jade . . . . . 1
„ Silver . . . . . 1	

The following objects in this Division are referred to at

Page 45.

EARRINGS, a pair. Composed of two gold domes, enamelled with flowers, fringed with rows of seed pearls and gold leaves; above is an enamelled bird. *Persian*. 19th century. L. 5 in. Bought, 11*l*. 7*s*. the pair.

515, 515*a*.—'74.



COFFEE CUP HOLDERS. Six; silver filigree. *Indian* or *Persian*. 19th century. H.  $2\frac{1}{8}$  in., diam.  $1\frac{1}{8}$  in. Bought 2*l.* 16*s.*

671 to 671*e.*—'76.

Box. Oblong. Silver, embossed with birds and flowers, with chains at the sides for supporting the lid. *Persian*. 19th century. H. 3 in., L.  $8\frac{3}{4}$  in., W. 6 in. Bought 6*l.*

672.—'76.

Box FOR OPIUM. Silver filigree, circular. *Persian*. 19th century. Diam.  $1\frac{3}{4}$  in. Bought, 4*s.*

514.—'74.

#### DIVISION V.—CARVINGS IN STONE, ETC.

##### 23. Objects.

Coffee Cup Holders . . . . .	6	Seals . . . . .	4
Coffee Pot . . . . .	1	Sugar Basin . . . . .	1
Cups . . . . .	4	Tea Pots . . . . .	3
Hookah Base . . . . .	1	Water Bottles . . . . .	2
„ (ostrich egg) . . . . .	1		

#### DIVISION VI.—MANUSCRIPTS, BOOK COVERS, PAINTINGS, ETC.

##### 64 Objects.

Book Covers . . . . .	7	Paintings, oil . . . . .	14
Manuscripts . . . . .	28	„ water-colour . . . . .	14
Miniature on Ivory . . . . .	1		

The following objects in this Division are referred to in the previous pages.

##### Page 43.

BOOK. 24mo. Copy of the Koran, minutely written on Cashmere paper, illuminated throughout in colours and gold. Bound in boards painted with flowers. *Persian*. 19th century. L. 3 in., W.  $1\frac{1}{2}$  in. Bought, 6*l.* 15*s.*

690.—'76.

##### Page 44.

BOOK COVERS, a pair. Octavo. The outside is embossed with trees, animals, and birds, and floral borders, gilt; the insides with leather pierced with arabesque designs, coloured and gilt. *Persian*. 16th century. L.  $10\frac{1}{2}$  in., W. 6 in. Bought, 12*l.* the pair.

701, 701*a.*—'76.

##### Page 42.

PAINTING. Oil on calico. Full-length portrait of Fath Ali Shah. *Persian*. Early 19th century. H. 7 ft. 7 in., W. 3 ft. 9 in. Bought, 3*l.* 6*s.*

707.—'76.



## DIVISION VII.—WOODWORK, CARVED, PIERCED, INLAID, AND PAINTED; PAPIER-MACHÉ, ETC.

## 103 Objects.

Backgammon Board. Wood, carved and painted	1	Mirror Cases. Papier Mâché, painted	2
Block for Printing. Wood, carved	1	„ Wood, carved	1
Boxes. Wood, carved	1	„ „ inlaid	1
„ „ inlaid	10	„ „ painted	5
„ „ painted	2	Plate. Wood, painted	1
„ „ pierced	2	Playing Cards. Papier-mâché, painted (set)	1
„ Palm Leaves	1	Puzzle. Wood, carved	1
Box of Scales and Weights	1	Saddle. Wood, painted and inlaid	1
Bowls. Wood, painted	3	Slabs. Wood, pierced	2
Cabinets. Wood and Ivory	2	Spoons. Wood, pierced and carved	25
Coffer. Wood	1	Steelyard. Boxwood	1
Comb. Wood, inlaid	1	Stool. Wood, carved	1
Crutches. Wood, carved	4	Table. Wood, carved	1
Dervishes' Wallets. Cocoa Nut, carved	4	„ „ inlaid	1
„ Wood, carved	1	Tray. Wood, inlaid	1
„ painted	1	Writing Cases. Papier-mâché, painted	11
Djerid Staff. Wood, painted	1	„ Wood, carved	2
Fan. Wood, painted	1	„ „ pierced	2
Frames. Wood, inlaid	4		
Hookah Bases. Cocoa Nut, carved	1		

The following objects in this Division are referred to in the previous pages.

## Page 39.

- Box. Seventeen pieces of pear-wood to form a box, carved with flower pattern in low relief and with pierced ornament. Abadeh work. *Persian*. 19th century. Various dimensions. Bought, 16s. 1281 to 1281p.—'74.
- SPOONS FOR SHERBET, SOUP, ETC. Ten. Pear-wood carved in openwork, the bowls carved externally in low relief. These spoons are carved with a common pocket-knife, and are usually made in three sizes; the largest for taking sherbet, the medium size for soup, pillau, etc., and the smallest for pickles. Abadeh work. *Persian*. 19th century. L. 22 in. and 18 in. Bought, 1*l*. 12s. 1282 to 1291.—'74.
- Box. Pear-wood, oblong, carved with fine openwork; chased brass clamps and hasp. Made at Abadeh. *Persian*. 17th or 18th century. H. 5 $\frac{5}{8}$  in., L. 12 $\frac{3}{4}$  in., W. 8 $\frac{3}{4}$  in. Bought, 2*l*. 10s. 722.—'76.



- BACKGAMMON BOARD. Pear-wood, in three divisions, folding up as an oblong box; the outside carved with flowers in relief and pierced with fine tracery; the inside painted with a harem group in a medallion with floral background. Made at Abadeh. *Persian*. 19th century. H.  $5\frac{3}{4}$  in., L. 2 ft.  $\frac{1}{2}$  in., W.  $17\frac{1}{2}$  in. Bought, 4*l*. 727.—'76.
- STOOL WITH DRAWER. Carved pear-wood, partly painted. For supporting the heels when henna is applied to the soles of the feet. Made at Abadeh. *Persian*. 19th century. H.  $3\frac{3}{8}$  in., L.  $19\frac{1}{4}$  in. Bought, 9*s*. 730.—'76.
- SACRED CRUTCH. Carved wood, the top boat-shape. *Persian*. 19th century. L.  $20\frac{1}{2}$  in. Bought, 6*s*. 736.—'76.

## Page 40.

- BLOCK FOR PRINTING. Wood, carved with inscriptions. *Old Persian*.  $8\frac{3}{8}$  in. by  $5\frac{7}{8}$  in. Bought, 1*l*. 740.—'76.
- BOX AND LID. Made from leaves of the date palm. *Persian*. H.  $7\frac{1}{2}$  in., diam. 9 in. Bought, 3*s*. 6*d*. 751.—'76.
- DJERID STAFF. Painted wood. *Persian*. L. 2 ft.  $7\frac{1}{4}$  in. Bought, 1*s*. 6*d*. 743.—'76.

## Page 41.

- BOX. Papier-mâché, painted with battle scenes. *Persian*. 19th century. L. 15 in., W. 3 in. Bought, 4*l*. 6*s*. 761.—'76.
- WRITING CASE. "Kalmédân." Papier-mâché, painted with portraits of the eunuch Mohtemed, governor of Ispahan, and persons of his court. By the artist Ismael. *Persian*. 19th century. L. 9 in., W.  $1\frac{3}{4}$  in. Bought, 3*l*. 1*s*. 763.—'76.
- WRITING CASE. "Kalemédân." Papier-mâché, painted with a battle scene between Shah Ismael and the Turks, by the artist Nadjaf. *Persian*. 19th century. L.  $9\frac{1}{4}$  in. W.  $1\frac{3}{8}$  in. Bought, 1*l*. 4*s*. 764.—'76.
- WRITING CASE. "Kalelmdân." Papier-mâché, painted with a group of females in a landscape, by the artist Zaman. *Persian*. Early 18th century. L.  $8\frac{5}{8}$  in., W.  $1\frac{3}{8}$  in. Bought, 1*l*. 2*s*. 765.—'76.
- WRITING CASE. "Kalemédân." Papier-mâché, painted with a group of the Holy Family, pastoral scenes, and female busts, by the artist Nadjaf. *Persian*. 19th century. L.  $8\frac{3}{8}$  in., W.  $1\frac{3}{8}$  in. Bought, 1*l*. 8*s*. 766.—'76.
- PLAYING CARDS. Twenty, in five sets, each of four. Card-board, oblong, decorated on one side. *Old Persian*.  $2\frac{3}{8}$  in. by  $1\frac{3}{8}$  in. Bought, 1*l*. 6*s*. 760 (1 to 20).—'76.

## DIVISION VIII.—MUSICAL INSTRUMENTS.

## 10 Objects.

Drum. Wood, inlaid.	1	Guitars. Wood, inlaid	5
Dulcimer. Wood, painted.	1	" " painted	2
Flute. Reed	1		



DIVISION IX.—EMBROIDERY AND NEEDLEWORK OF VARIOUS  
KINDS; CARPETS, APPAREL, ETC.

133 Objects.

Boxes. Velvet, embroidered. . . . .	2	Silk Stuff . . . . .	6
Brocade . . . . .	2	Table Covers . . . . .	2
Carpets . . . . .	34	Wearing Apparel. Breeches . . . . .	1
„ Prayer . . . . .	12	„ Cap . . . . .	1
Cover. . . . .	1	„ Chemise . . . . .	1
Cushion Covers. Velvet, embroi- dered . . . . .	2	„ Children's dresses . . . . .	2
Curtains . . . . .	2	„ Cloaks . . . . .	4
Embroidery. White silk or cotton . . . . .	3	„ Neckkerchief . . . . .	1
„ Pieces for trousers . . . . .	28	„ Scarf . . . . .	1
„ Various . . . . .	7	„ Shawls . . . . .	2
Holsters. Velvet embroidered . . . . .	2	„ Shoes (pairs) . . . . .	2
Mat. Velvet embroidered . . . . .	1	„ Trousers . . . . .	1
Napkin . . . . .	1	„ Tunics . . . . .	3
Rug . . . . .	1	„ Turban scarf . . . . .	1
Saddle Cloth. Velvet, embroidered . . . . .	1	„ Veil . . . . .	1
		„ Wrappers . . . . .	2

The following objects in this Division are referred to in the  
previous pages.

Page 21 (*Illustration*).

CARPET. Dark blue velvet, with red velvet borders, embroidered with flowers and palms in gold and silver threads, and red silk. It is edged with gold fringe, and lined with blue satin. *Persian*. Early 18th century. L. 7 ft. 1 in., W. 4 ft. 8 in. Bought, 161. 859.—76.

Page 25.

CURTAINS, a pair. Woollen, woven throughout with shawl pattern. Yeزد make. *Persian*. 19th century. L. 6 ft. 8 in., W. 4 ft. 4 in. Bought 8*l*. the pair.

1061, 1061*a*.—'75.

CUSHION COVER. Silk and cotton velvet, with pattern in red, black, and white. Kashan make. *Persian*. L. 2 ft. 11 in., W. 2 ft.  $\frac{3}{4}$  in. Bought, 6*s*. 814.—'76.

CUSHION COVER. Silk and cotton velvet, with cloe pattern in red, black and white. Kashan make. *Persian*. L. 2 ft. 11 in., W. 2 ft.  $\frac{3}{4}$  in. Bought, 6*s*. 815.—'76.

CURTAINS, a pair. Silk, wavy pattern in different colours. Resht make. *Persian*. 19th century. L. 6 ft. 5 $\frac{1}{2}$  in., W. 3 ft. 10 $\frac{1}{2}$  in. Bought. 2*l*. 8*s*.

1065, 1065*a*.—'75.



## Page 26.

SHAWL. "Hussein Kuli Khani." Silk, dark colour, with small pattern. *Persian*.

L. 18 ft. 8 in., W. 3 ft. 1 in. Bought, 4*l*. 513.—'74.

CLOAK. "Abba." Blue silk, ornamented with gold thread. Kashan make.

*Persian*. 19th century. L. 4 ft. 4½ in., W. 4 ft. 5½ in. Bought 4*l*.

CLOAK. "Abba." Dark blue silk, with palm pattern in gold-coloured silk. 1303.—'74.

*Persian*. Early 17th century. L. 4 ft. 8 in., W. 3 ft. Bought, 2*l*. 16*s*.

CLOAK. "Abba." Red silk, with palm pattern in pale yellow silk. *Persian*. 839.—'76.

Early 17th century. L. 4 ft. 8 in., W. 2 ft. 5 in. Bought, 3*l*. 4*s*.

840.—'76.

## DIVISION X.—POTTERY.

## 739 Objects.

Basins . . . . .	19	Lamp . . . . .	1
Biberons . . . . .	11	Mug . . . . .	1
Bird Fountain . . . . .	1	Parrots, Figures of . . . . .	3
Bottles . . . . .	44	Pilgrim's Bottle . . . . .	1
Bottom of Dish . . . . .	1	Plates . . . . .	147
Bowls . . . . .	114	Pots . . . . .	2
Box . . . . .	1	Rim of Fountain . . . . .	1
Cage or Trap . . . . .	1	Salt Cellars . . . . .	10
Candlestick . . . . .	1	Sauce Boats . . . . .	3
Carpet Weight . . . . .	1	Saucers . . . . .	6
Coffee Pots . . . . .	2	Scent Bottles . . . . .	4
Covers . . . . .	7	Shoes . . . . .	2
Cups . . . . .	25	Spittoons . . . . .	46
Dishes . . . . .	117	Stand . . . . .	1
Ewers . . . . .	16	Tea Pot . . . . .	1
„ for Rosewater . . . . .	6	Water Bottles . . . . .	35
Flasks . . . . .	4	Water Jugs . . . . .	4
Flower Vases . . . . .	24	Of the foregoing, 60 pieces are	
Foot Rasps . . . . .	17	lustred, and 14 are decorated with per-	
„ Rest . . . . .	1	forations through the paste filled in	
Fragment . . . . .	1	with glaze. The latter are supposed to	
Hookah Bases . . . . .	12	represent the Gombroon ware alluded	
Jars . . . . .	41	to by Horace Walpole and other writers	
Jugs . . . . .	6	of the 18th century.	

The following objects in this Division are referred to in the previous pages.



Page 6 (*Illustration*).

DISH FOR RICE. Glazed earthenware, circular, the bottom painted with a fabulous monster outlined in black and white foliage on a blue ground; blue flowers on the rim; the back also painted with blue flowers. *Persian*. 16th or 17th century. Diam.  $18\frac{1}{2}$  in. Bought, 12s. 408.—'74.

## Page 7.

JAR. Glazed earthenware, bulbous body, painted with a group of four figures in a landscape, and bands of flower and diaper ornament, in dark blue. On two table supports (?) of horse-shoe shape are small inscriptions, said to be in Pehlvi characters. *Persian*. 13th or 14th century. H. 11 in., diam. 10 in. Bought, 2l. 5s. 1224.—'76.

Page 7 (*Illustration*).

BASIN. Glazed earthenware, with dark blue decoration. *Persian*. 16th or 17th century. H.  $8\frac{3}{8}$  in., diam.  $7\frac{3}{8}$  in. Bought, 5s. 480.—'74

## Page 8.

BOWL. Yellow-glazed earthenware. *Persian*. 16th or 17th century. H.  $5\frac{3}{4}$  in., diam.  $14\frac{3}{4}$  in. Bought, 1l. 10s. 1290.—'76.

Page 9 (*Illustration*).

BOWL. Glazed earthenware, painted inside and out with flowers in blue and manganese. Inside is an inscription. *Persian*. Dated A. H. 1233 (A.D. 1818). H.  $7\frac{1}{4}$  in., diam.  $15\frac{1}{4}$  in. Bought, 1l. 5s. 1147.—'76.

Page 10 (*Illustration*).

EWER AND BASIN. Glazed earthenware, with blue decoration. *Persian*. 19th century. H. of Ewer,  $8\frac{3}{4}$  in., diam. of Basin, 10 in. Bought, 1l. 5s. 1061, 1061a.—'76.

Page 12 (*Illustration*).

DISH FOR RICE. Glazed earthenware, the outside blue, the inside ornamented with blue arabesques and incised scales and scrolls. *Persian*. 16th or 17th century. Diam.  $19\frac{3}{8}$  in. Bought, 4l. 890.—'76.

Page 14 (*Illustration*).

JAR. Glazed earthenware, highly glazed, painted with men on horseback and animals in blue on white ground. H.  $8\frac{1}{2}$  in., diam.  $8\frac{3}{8}$  in. *Persian*. 15th or 16th century. Bought, 15s. 1089.—'75.

## DIVISION XI.—TILES.

## 360 Objects.

Tiles, old. About one half of these	Tiles, fragments . . . . .	48
are lustred, and have raised	„ Modern . . . . .	152
inscriptions. . . . .		160



Division	I. Metal Work . . . . .	240
"	II. Arms and Armour . . . . .	100
"	III. Enamel on Metal . . . . .	14
"	IV. Goldsmith's and Silversmith's Work, etc. . . . .	86
"	V. Carvings in Stone, etc. . . . .	23
"	VI. Manuscripts, Book Covers, Paintings, etc. . . . .	64
"	VII. Woodwork and Papier-mâché . . . . .	103
"	VIII. Musical Instruments . . . . .	10
"	IX. Embroidery and Needlework . . . . .	133
"	X. Pottery . . . . .	739
"	XI. Tiles . . . . .	360
"	XII. Glass . . . . .	17
	Total	1889



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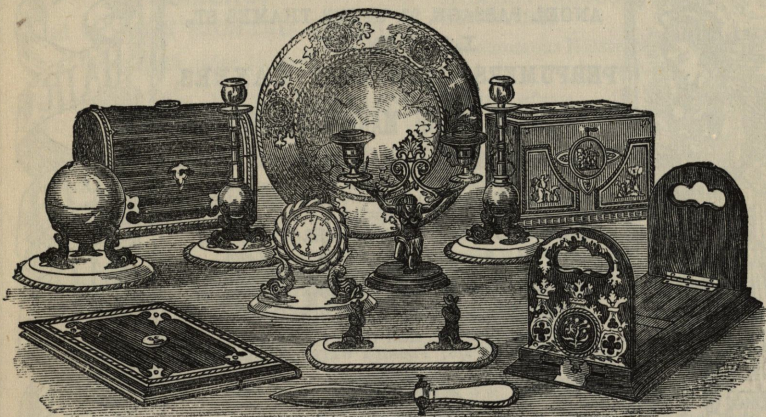
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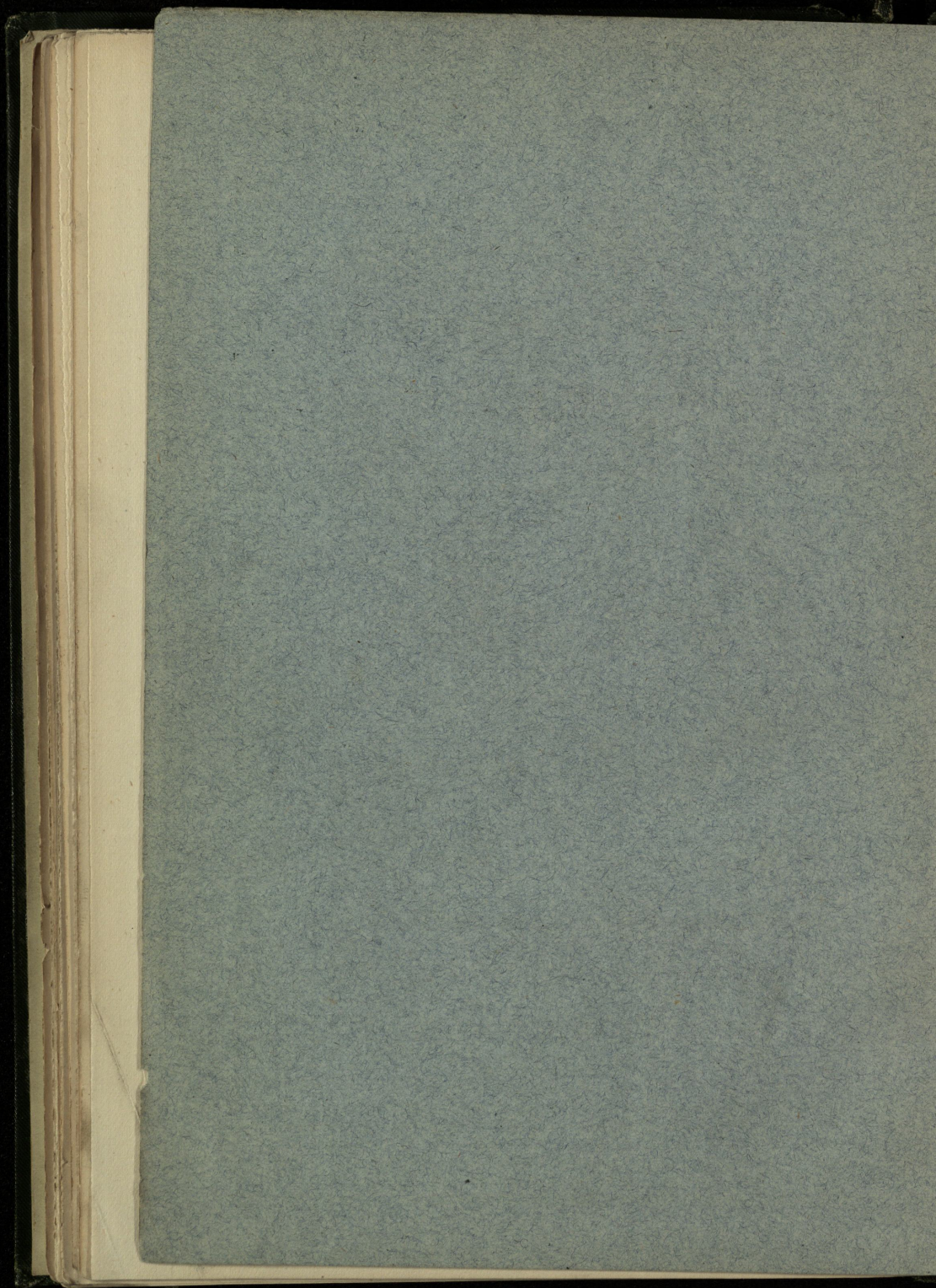
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